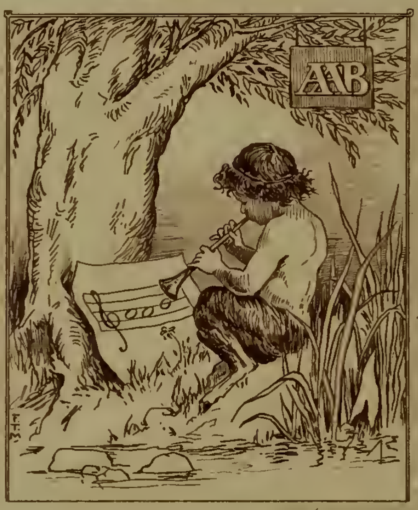
QUINTETT

EDGAR STILLMAN-KELLEY

☆☆ M Cab. 1. 11



THE PUBLIC LIBRARY OF THE CITY OF BOSTON
THE ALLEN A. BROWN COLLECTION

For my greatly esteemed Friend
Mr. Allen A. Brown.
with sincerest regards
of his Admirer and Well-wisher
Edgar Stillman-Kelley
Berlin
May 3rd
1909-

**M Cab. 1.11
Allen A. Brown
Oct. 1, 1912

Edgar Stillman Kelley
(1857-1944)

Quintette, Op. 20

Kelley, an American composer, was also active as a teacher, producer and writer on musical topics. This autograph manuscript was given to Allen A. Brown and added to the collection in 1912.

BOSTON MUSIC SOCIETY

The Boston branch of the American Music Society once more enters the field and the programme for the concert in Jordan Hall on Tuesday evening, the 8th of February, has items of unusual interest. The piano quintet, op. 20, by Edgar Stillman-Kelley, will be played for the first time in Boston by the Hoffman string quartet with Arthur Shepherd as pianist. Howard Brockway's suite for 'cello and piano, op. 35, will be played by the composer at the piano and Alwin Schroeder the 'cellist.

If we are not mistaken, Mr. Stillman-Kelley is now active as composer and pedagogue in Berlin, where he is highly esteemed as a man and a musician. He has written music which betrays one of the most individual talents among the young American composers of today. His workmanship is of the highest order. The list of his compositions embraces a wide field of moods and subjects. In Germany he has more than once offended high dignitaries by his quick and penetrating humor. This trait is to be discovered in much of his music as well as imaginative qualities that are all his own. It would be worth while to hear the unique Chinese suite, "Aladdin," scored for full orchestra and employing, it is said, Chinese modes and rhythms with the utmost novelty and ingenuity. There is a striking group of piano pieces—"The Flower Seek-

EDGAR STILLMANN-KELLEY,
Composer.

ers," "Confluentia" and "The Headless Horseman," after Irving's tale. Then there is incidental music to Shakspere's "Macbeth," a number of interesting songs, a comic opera, "Puritania," given at the Fremont Theatre in this city in 1892. Mr. Kelley was born in Wisconsin. He studied music at Chicago and later at Stuttgart with Seifriz (composition), Kruger and Speidel (piano) and F. Finck (organ). He has been active as an organist, as a comic opera conductor, as a teacher of various instruments in many places, was music critic for the San Francisco Examiner 1893-5, and has further spread his name by his lectures and treatises on musical subjects. The quintet to be heard the week after next was published five years ago. It has been given in New York and in San Francisco.

Howard Brockway has been of late years teacher of pianoforte at the Peabody Conservatory in Baltimore. A number of his compositions have been heard in Boston, notably a symphony played three seasons ago at the Symphony concerts and some chamber compositions. The suite for 'cello and piano made a good impression when played at the first concert of the season by the Hess-Schroeder quartet on the 29th of last November. Mr. Brockway, who was born in New York in 1870, has published much piano music, some pretentious choral works and orchestral music and songs. He has lately relinquished his position in Baltimore and resides at Auburn, N. Y., where he devotes most of his time to composition.

German Criticisms of this work — you have in full I think — The Critics merely reported them, the Continental Times Berlin — Jan 30: 1910

The success of the Evening at Professor Waldemar Meyer's Concert at the Singakademie was Prof. Stillman Kelley's most interesting and beautiful Pianoforte Quintett, op. 20 in F sharps minor. Each of the four movements is full of originality; each instrument is of equal importance, the score showing masterly experience. As it is a difficult work it should be played often in public, for it is sure then to become popular. Prof. Stillman-Kelley was warmly applauded at the close of the performance by the audience.

PROGRAMM.

Wolfgang Amadeus Mozart: Streichquartett No. 3 in B-dur.

Allegro vivace assai. Menuetto. Adagio.
Allegro assai.

Vier Lieder für Sopran:

a) Das Veilchen . . . . ***W. A. Mozart.***
b) Die gefangenen Sänger . } ***C. M. v. Weber.***
c) Die freien Sänger . . }
d) Oh quand je dors . . ***Fr. Liszt.***

Edgar Stillmann-Kelley: Quintett, op. 20, in Fis-moll, für Klavier und Streichquartett (**zum ersten Male**).

Allegro risoluto. Lento sostenuto e misterioso.
Allegretto scherzando.
Moderato molto — Allegro.

4th public performance of him quintette in Berlin —

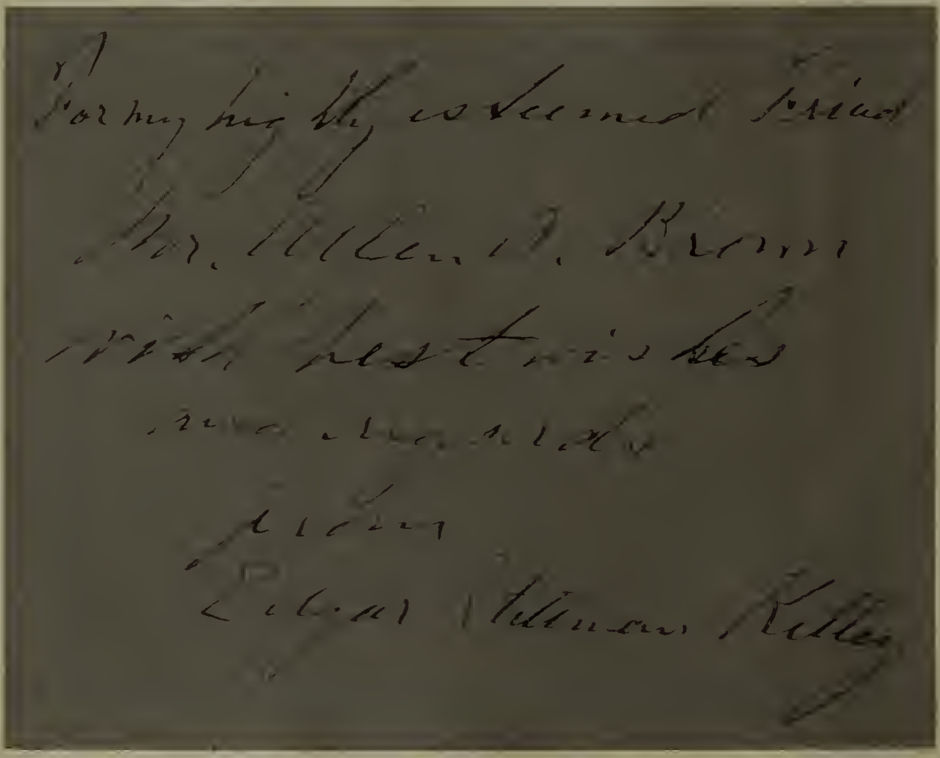
Am Klavier: **Max Heinecke.**

Während der Vorträge bleiben die Saaltüren geschlossen.

Fünftes Konzert: Mittwoch, den 2. Februar 1910, Abends 8 Uhr.

Mitwirkung: **José Vianna da Motta** (Klavier).

PROGRAMM: **L. v. Beethoven:** Streichquartett, op. 18 No. 2, in G-dur. — **Joseph Haydn:** Neu aufgefundenes Konzert für Violine in C-dur. (Solist: Professor **Waldemar Meyer**). — Auf vielseitigen Wunsch: **Alfred Lorenz:** Quartett für Klavier, Violine, Viola und Violoncello



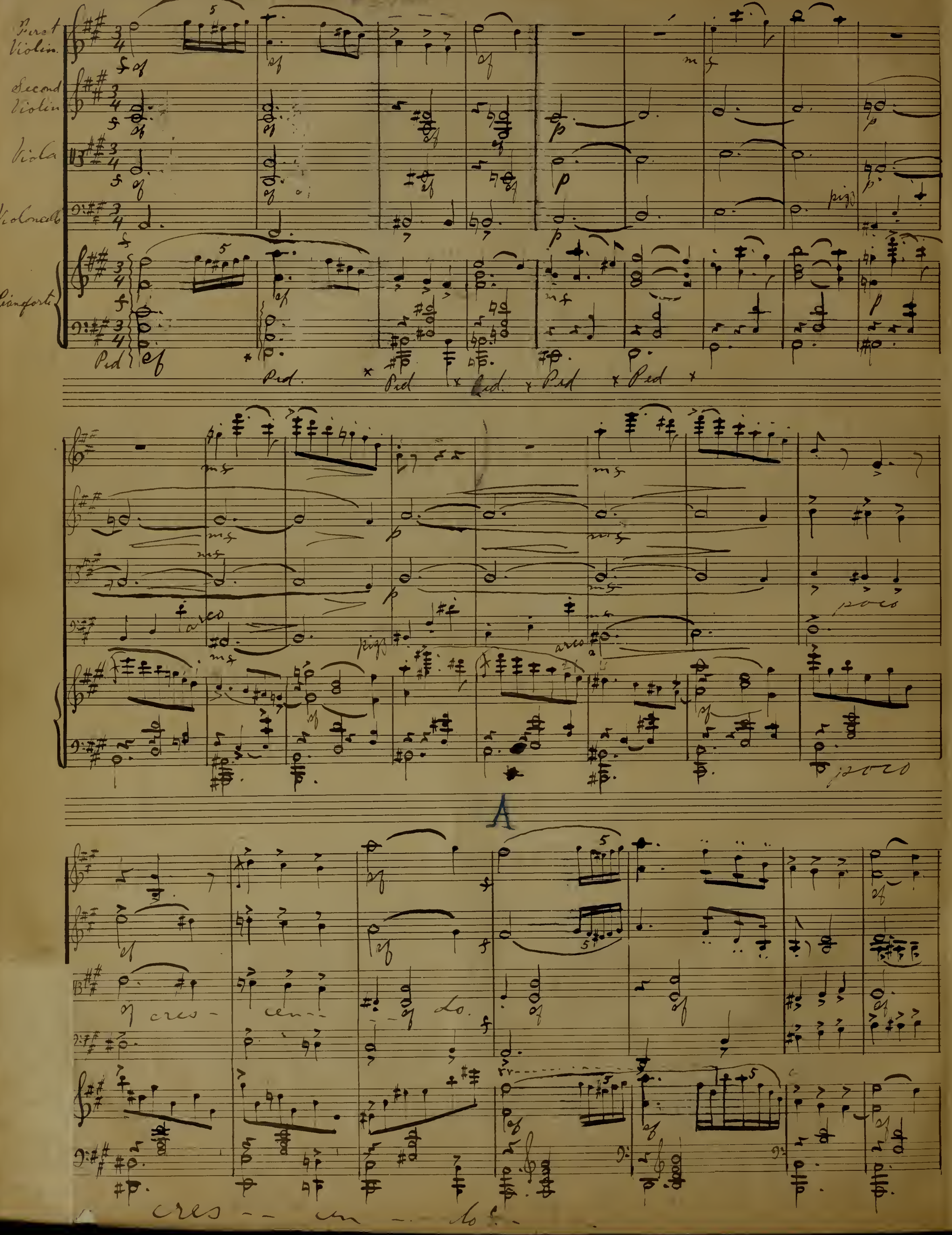
For my highly esteemed friend
Mr. Allen A. Brown
with best wishes
[illegible]
from
Edgar Stillman Kelley

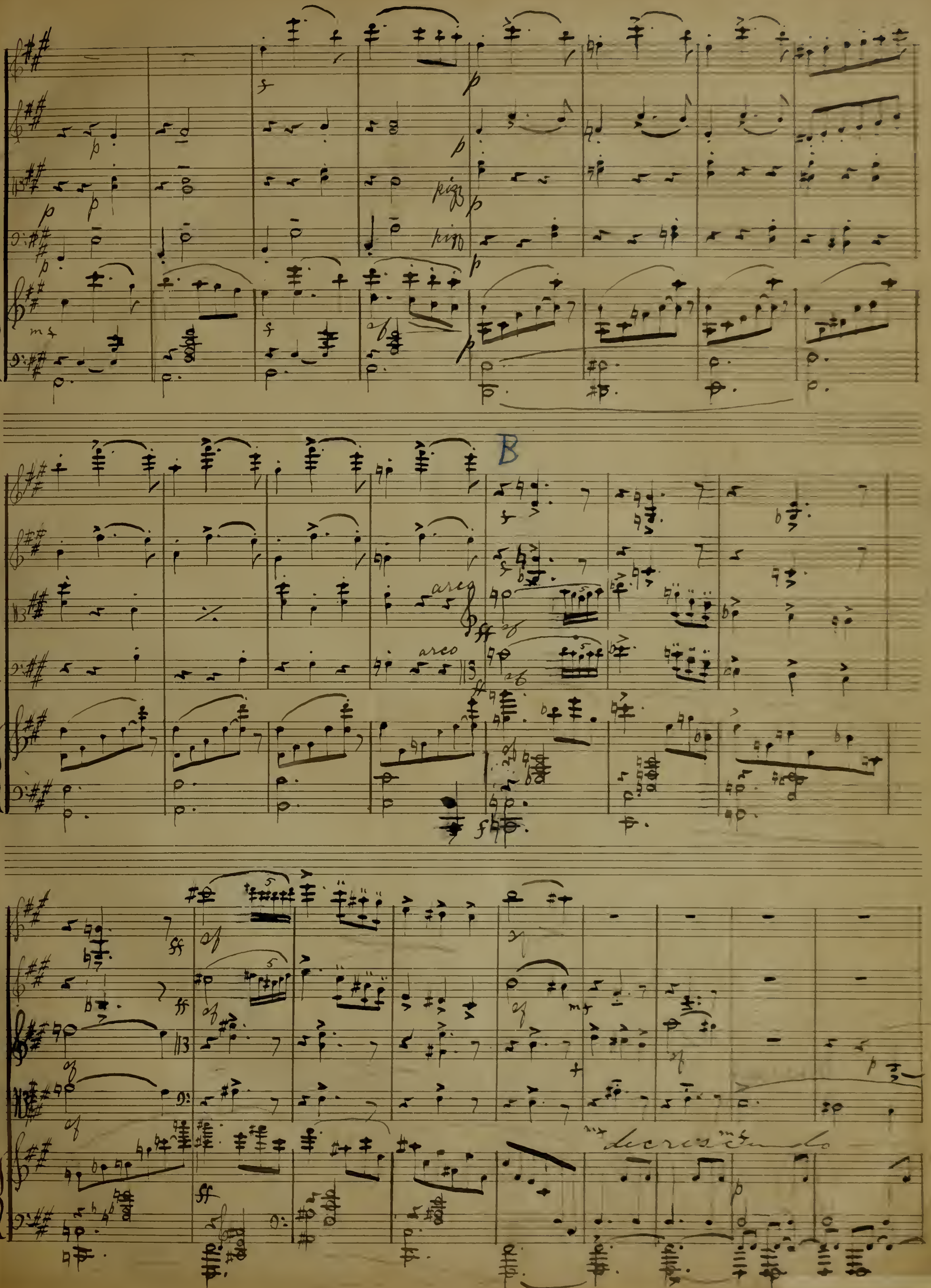
To my Dear Friend
Dr. William Mason.

Quintette in F# minor
for
Pianoforte two Violins,
Viola and Violoncello
by
Edgar Stillman-Kelley
Op. 20.

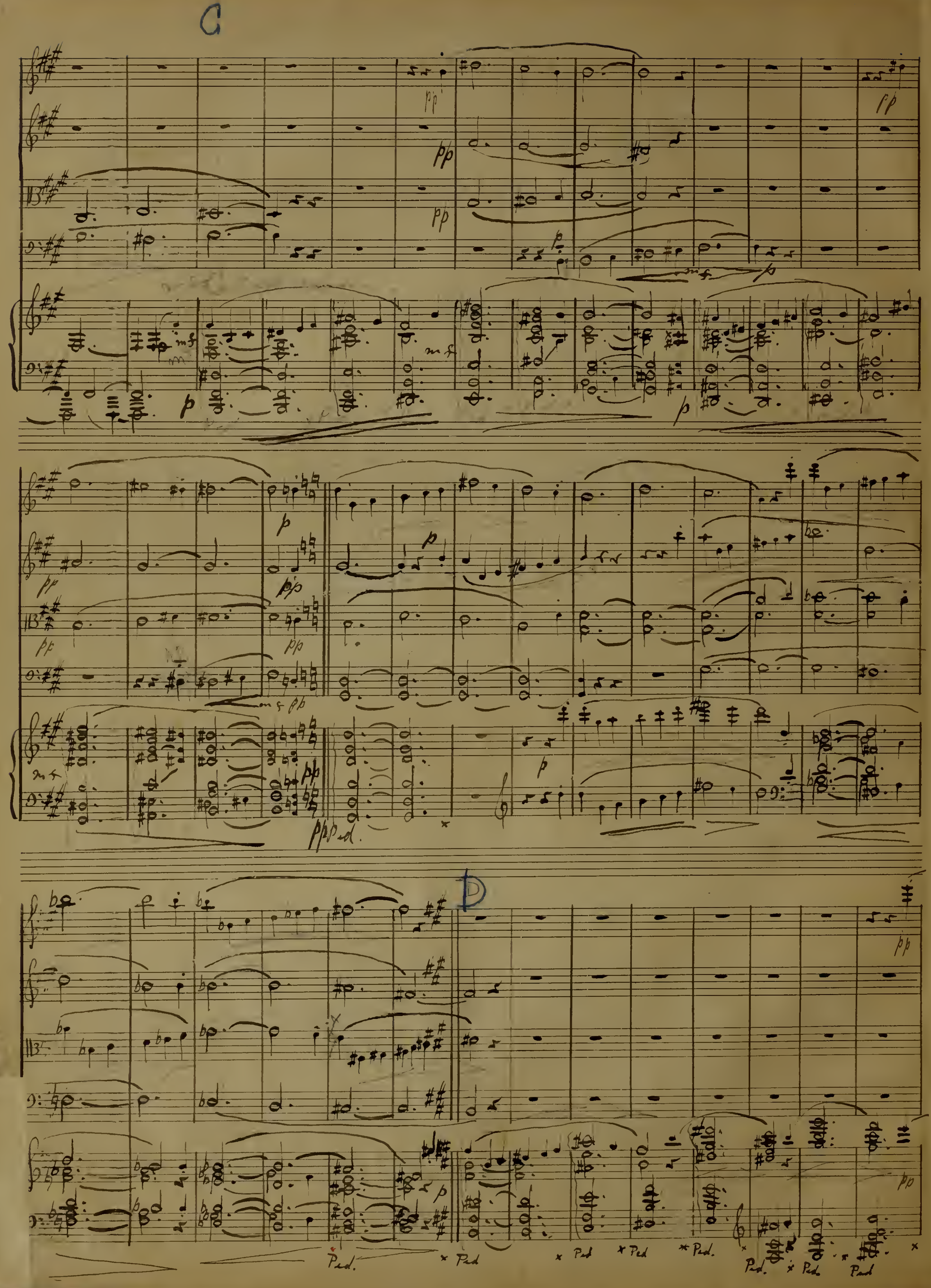
Allegro moderato ♩ = 144

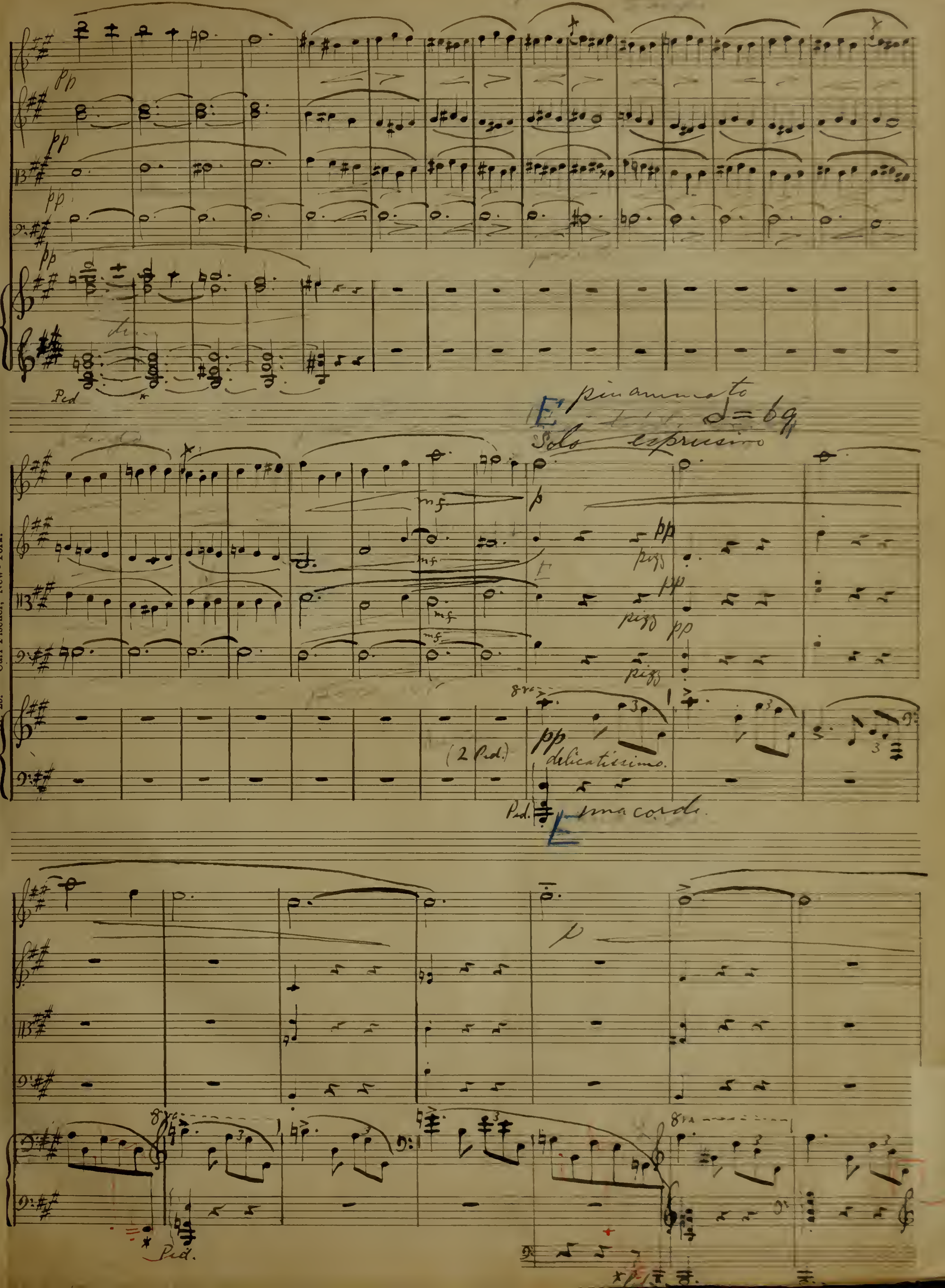
I.

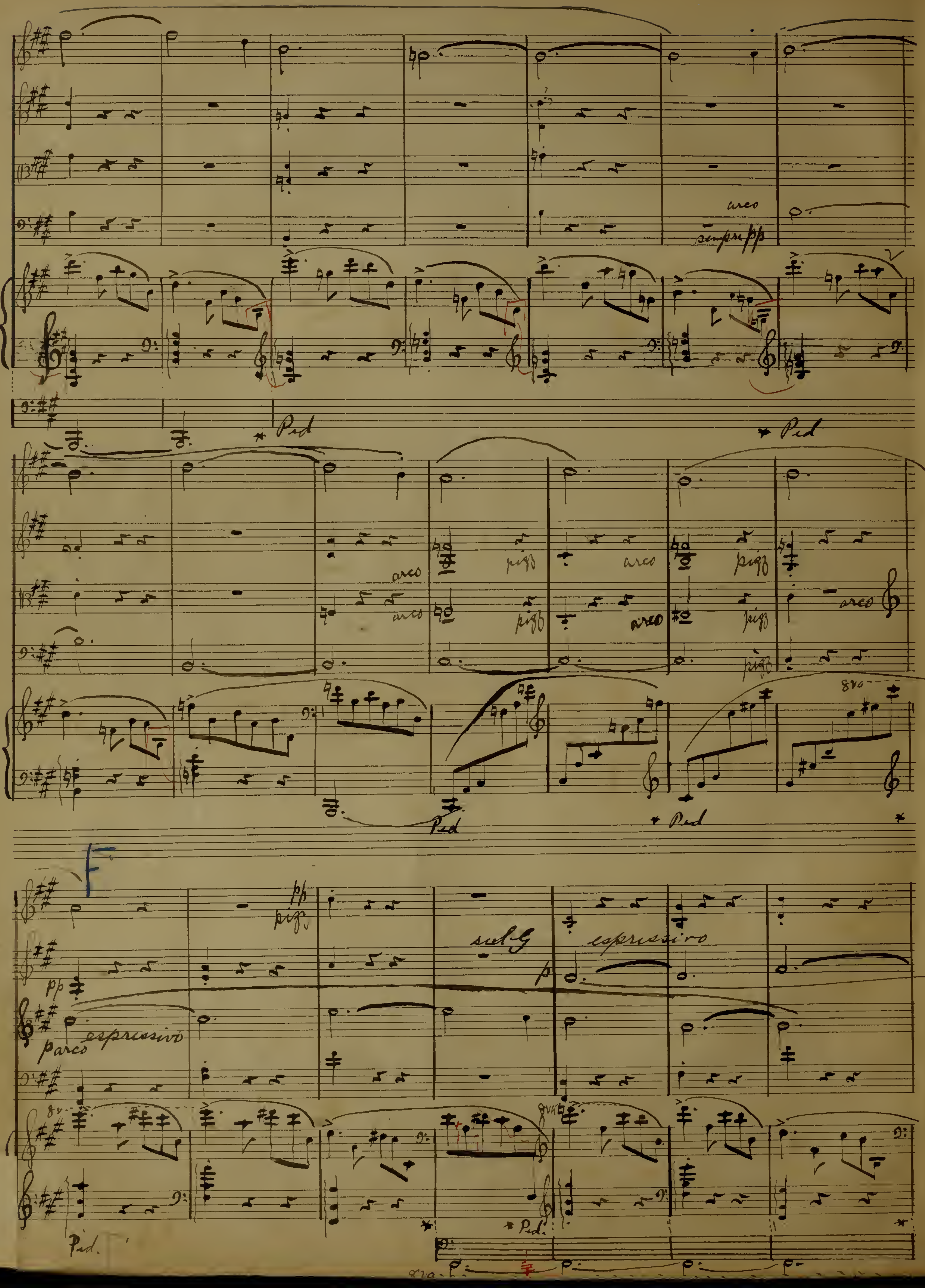


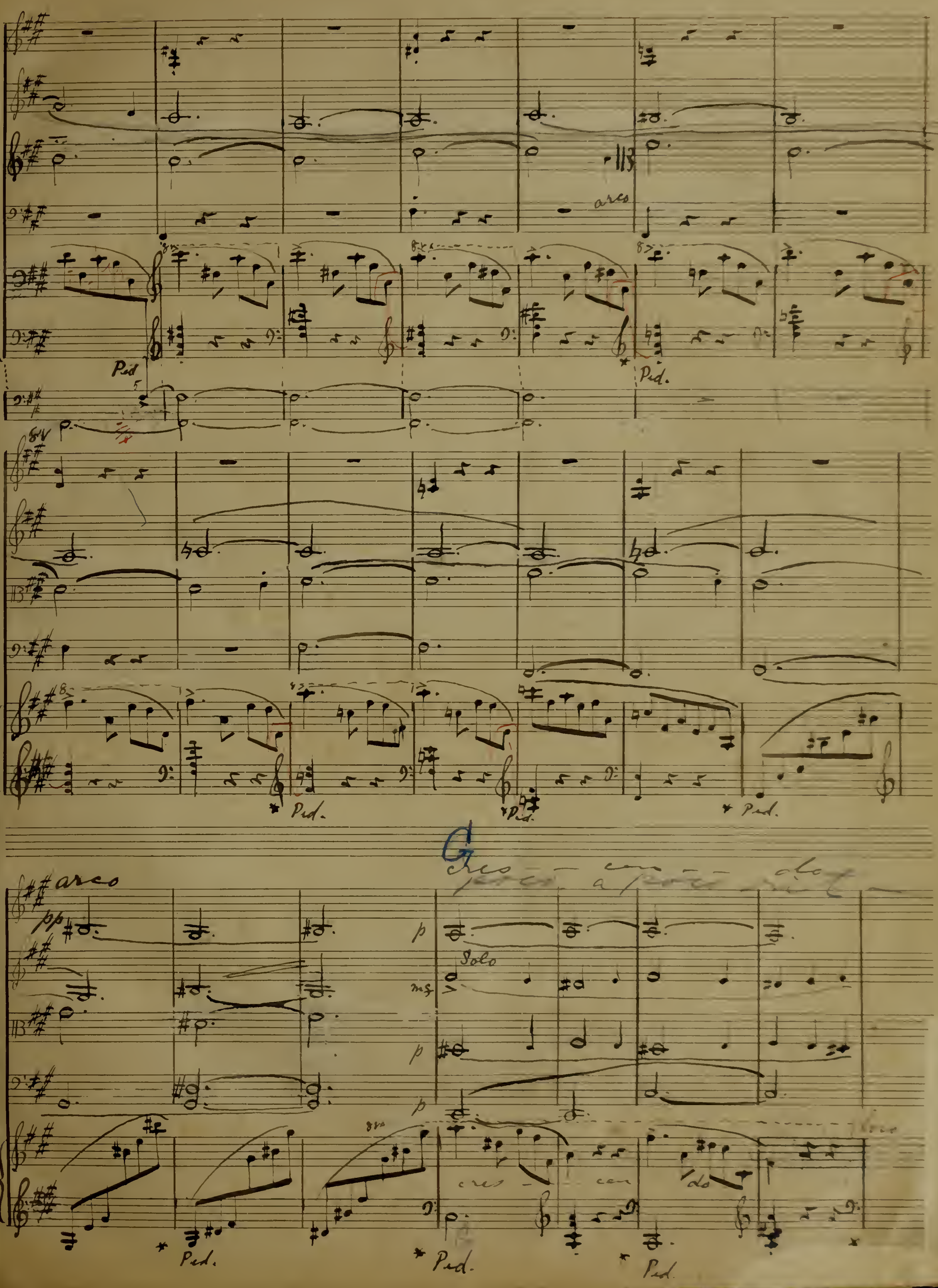


Nr. 23. — Carl Fischer, New-York.

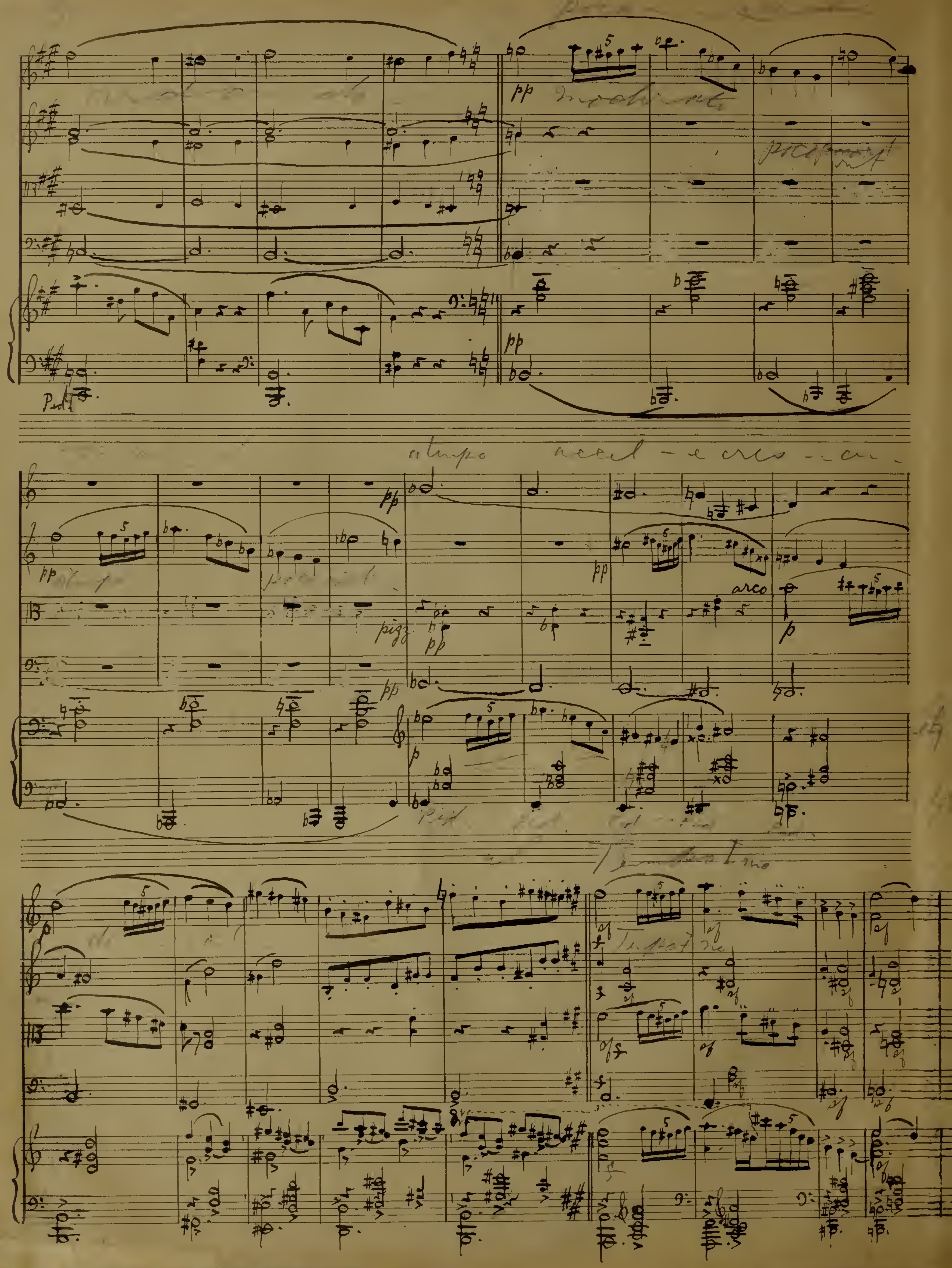

C
D

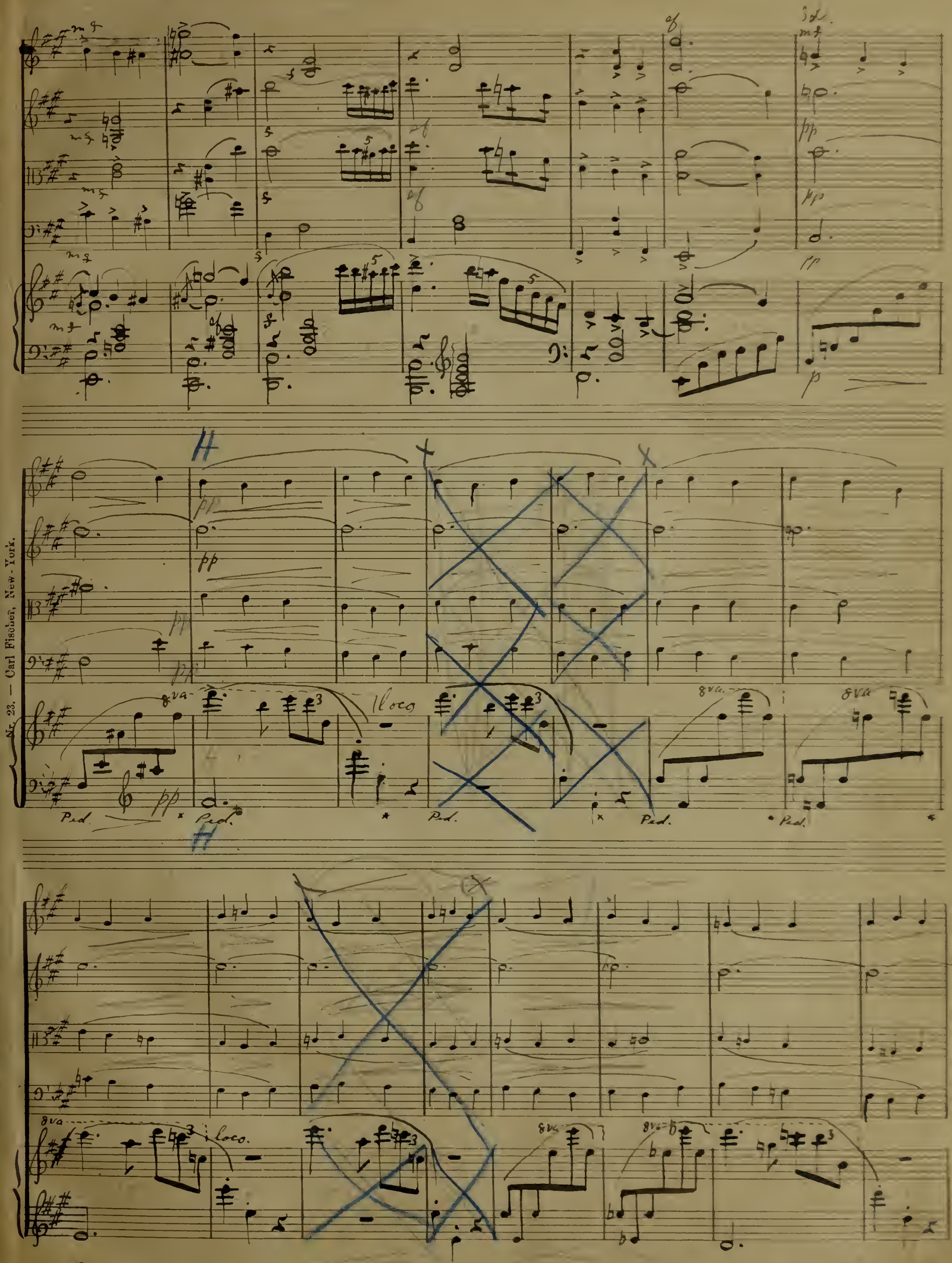

E
più animato
♩= 69
Solo espressivo
pizz
delicatissimo
(2 Ped.)
Ped.
una corda


arco
sempre pp
Ped
Ped
arco
pizz
arco
pizz
arco
pizz
arco
Ped
Ped
8va
F
pp
pizz
sul G
espressivo
pp
p
p arco espressivo
8va
Ped.
Ped.

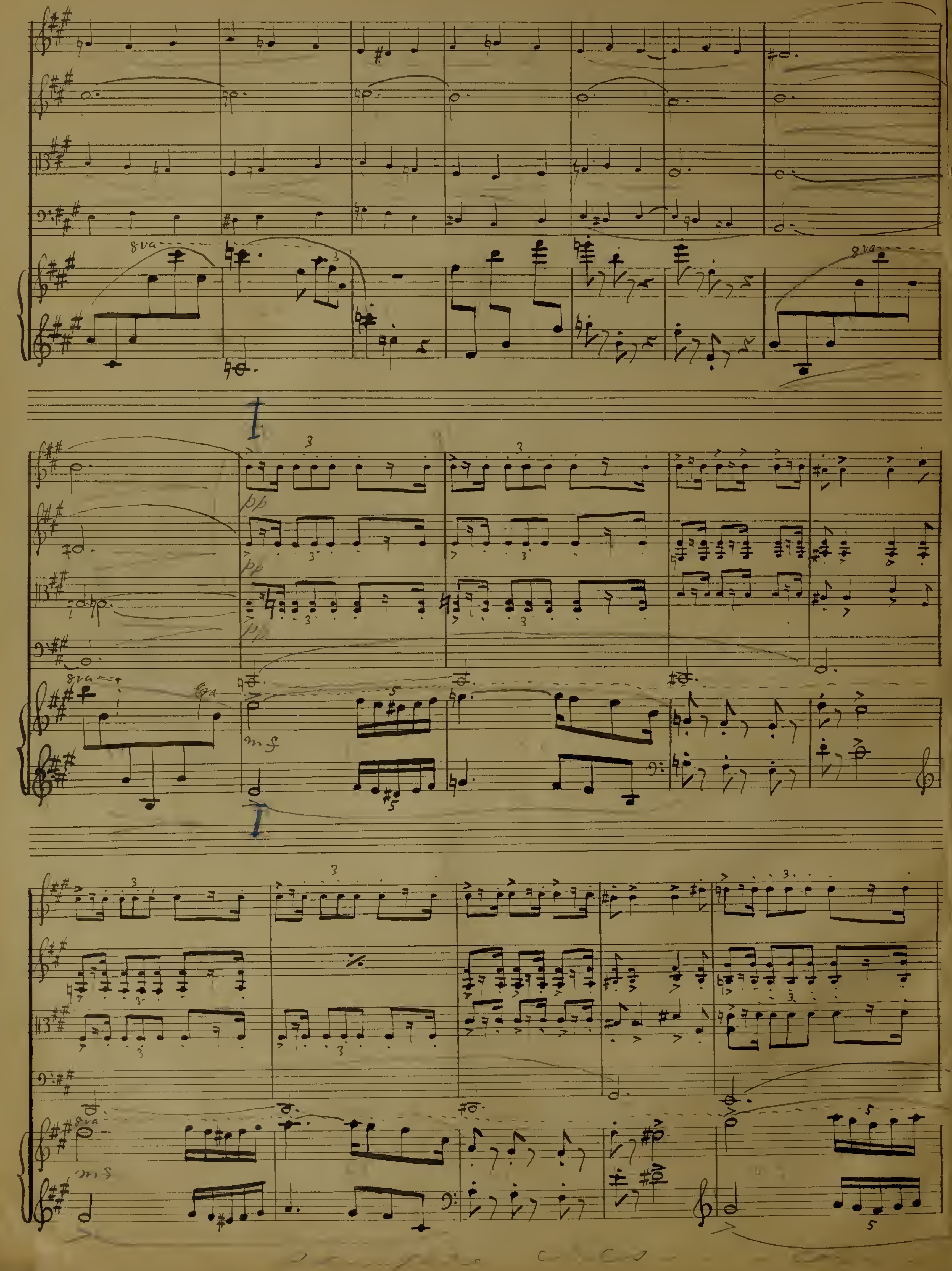


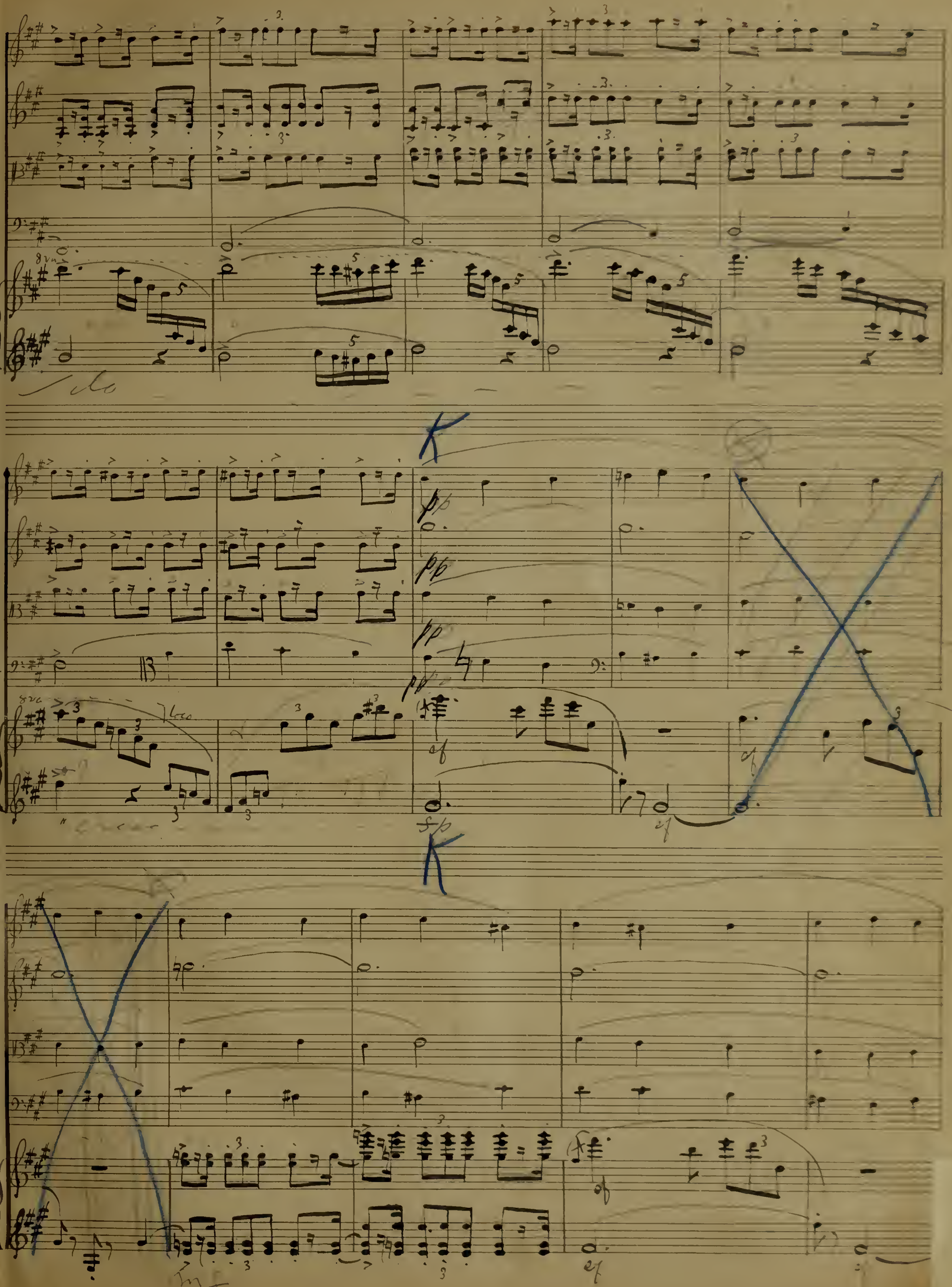
Nr. 23. — Carl Fischer, New-York.


pp
Ped.
a tempo accel. e cresc.
pizz.
pp
arco
p

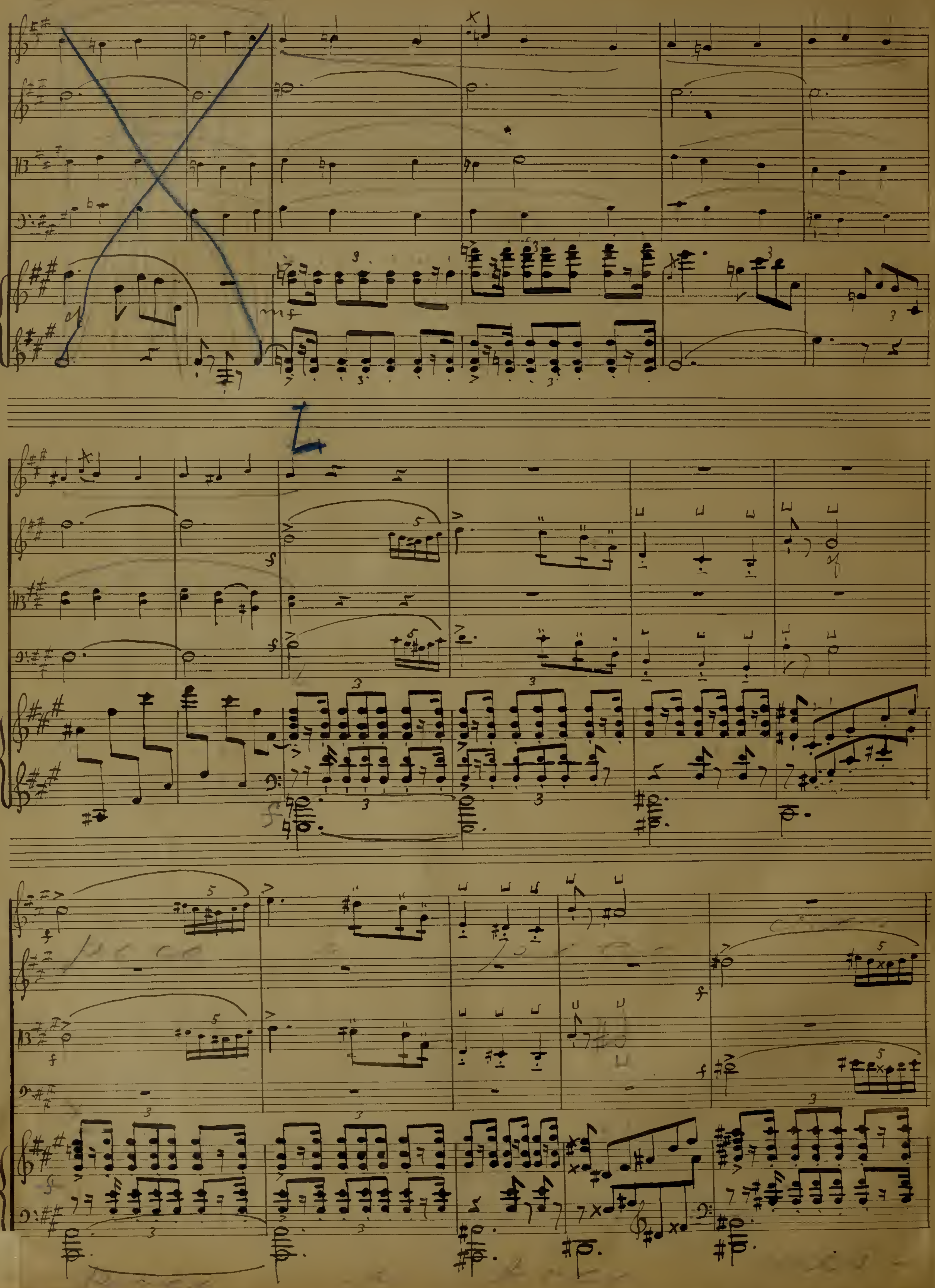


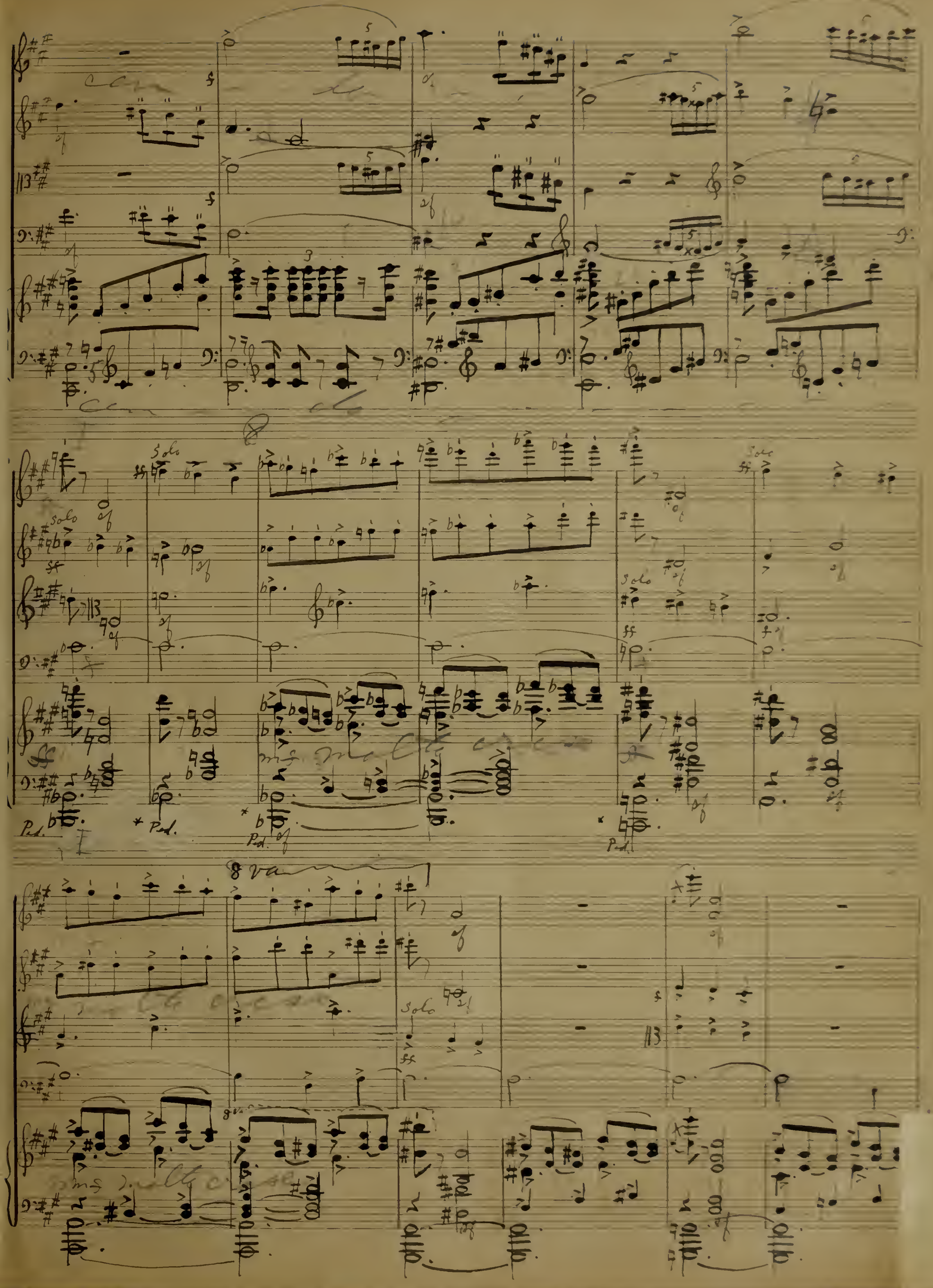
Nr. 23. — Carl Fischer, New-York.

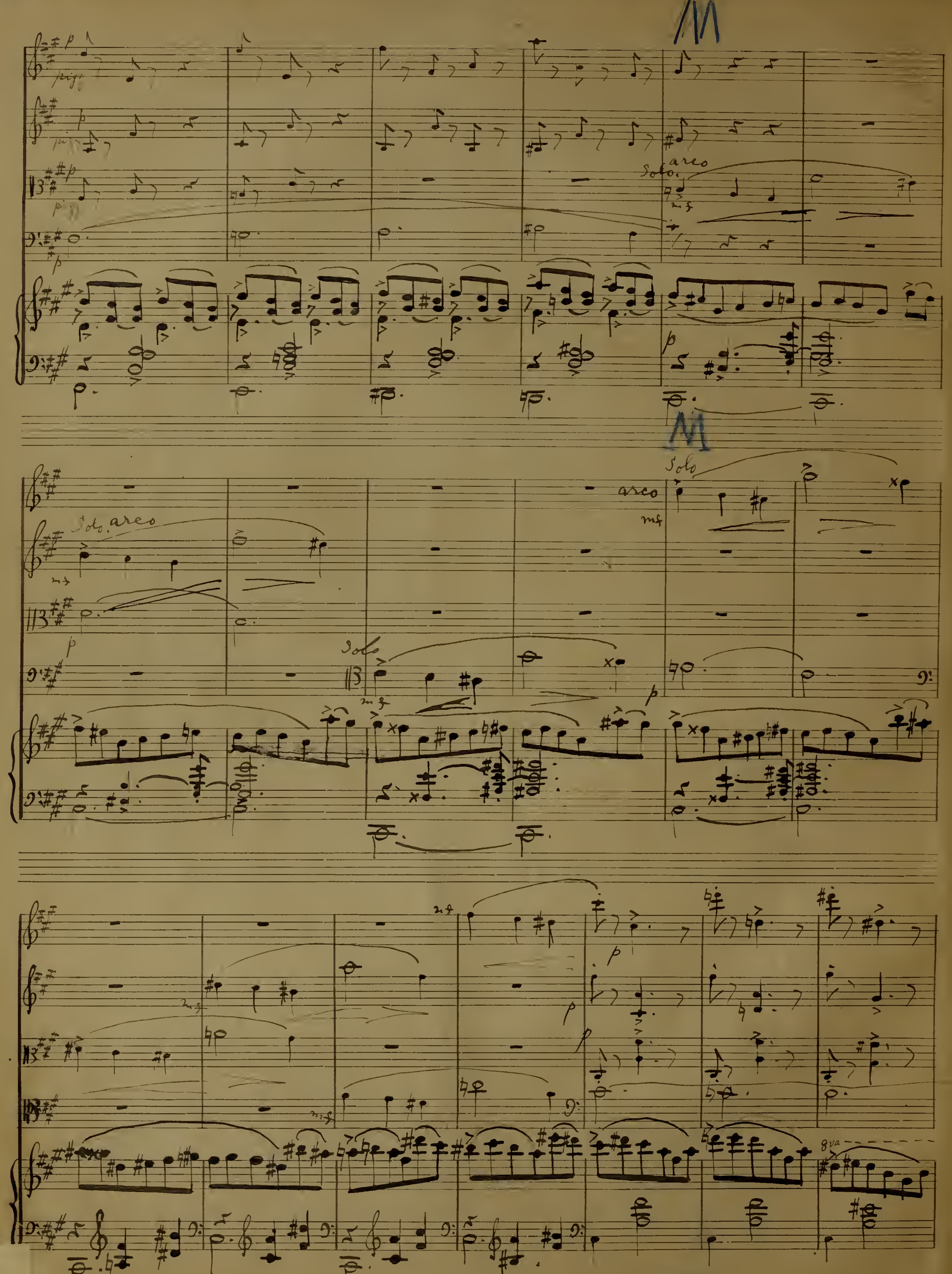

8va
pp
mf

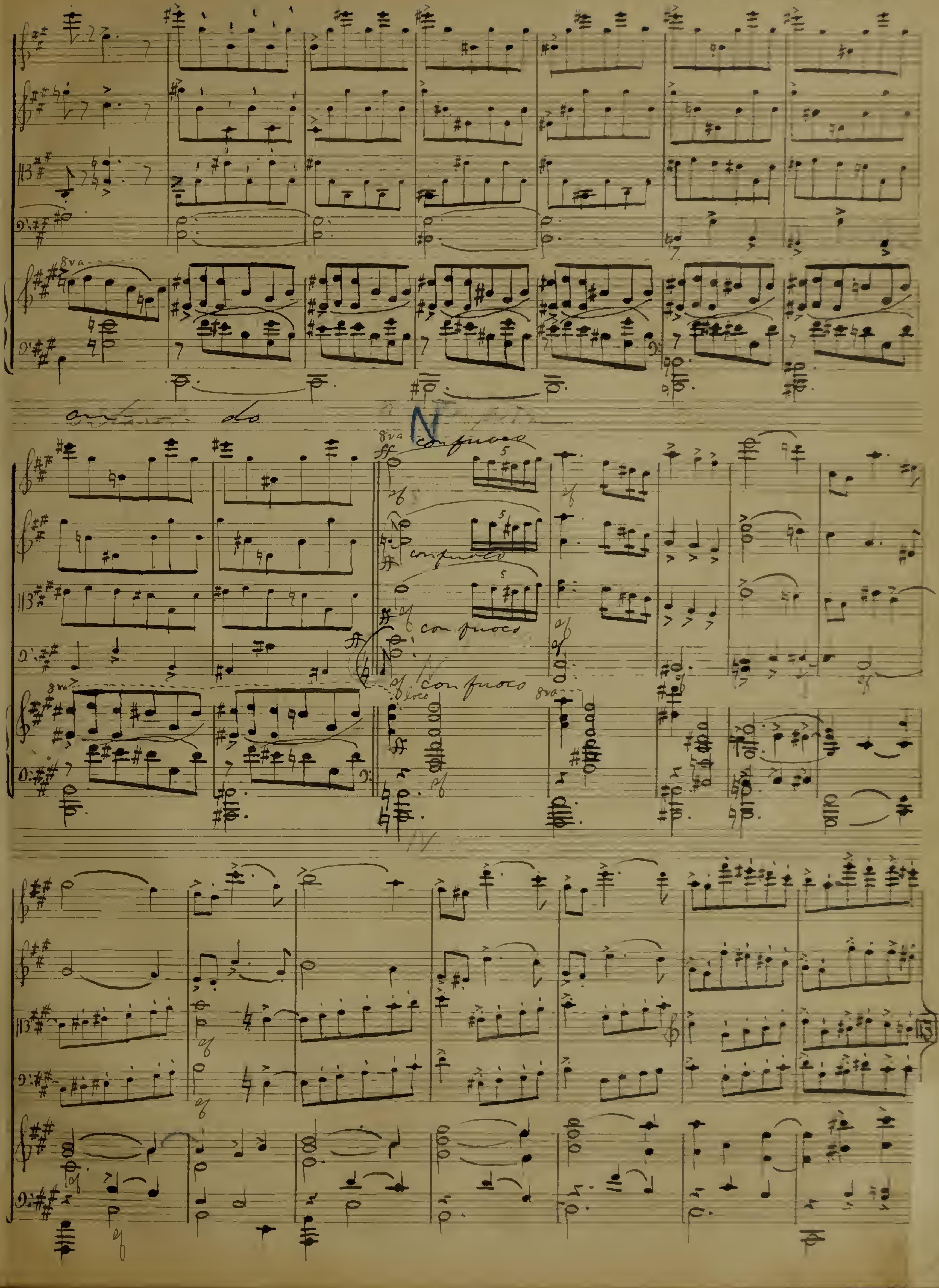


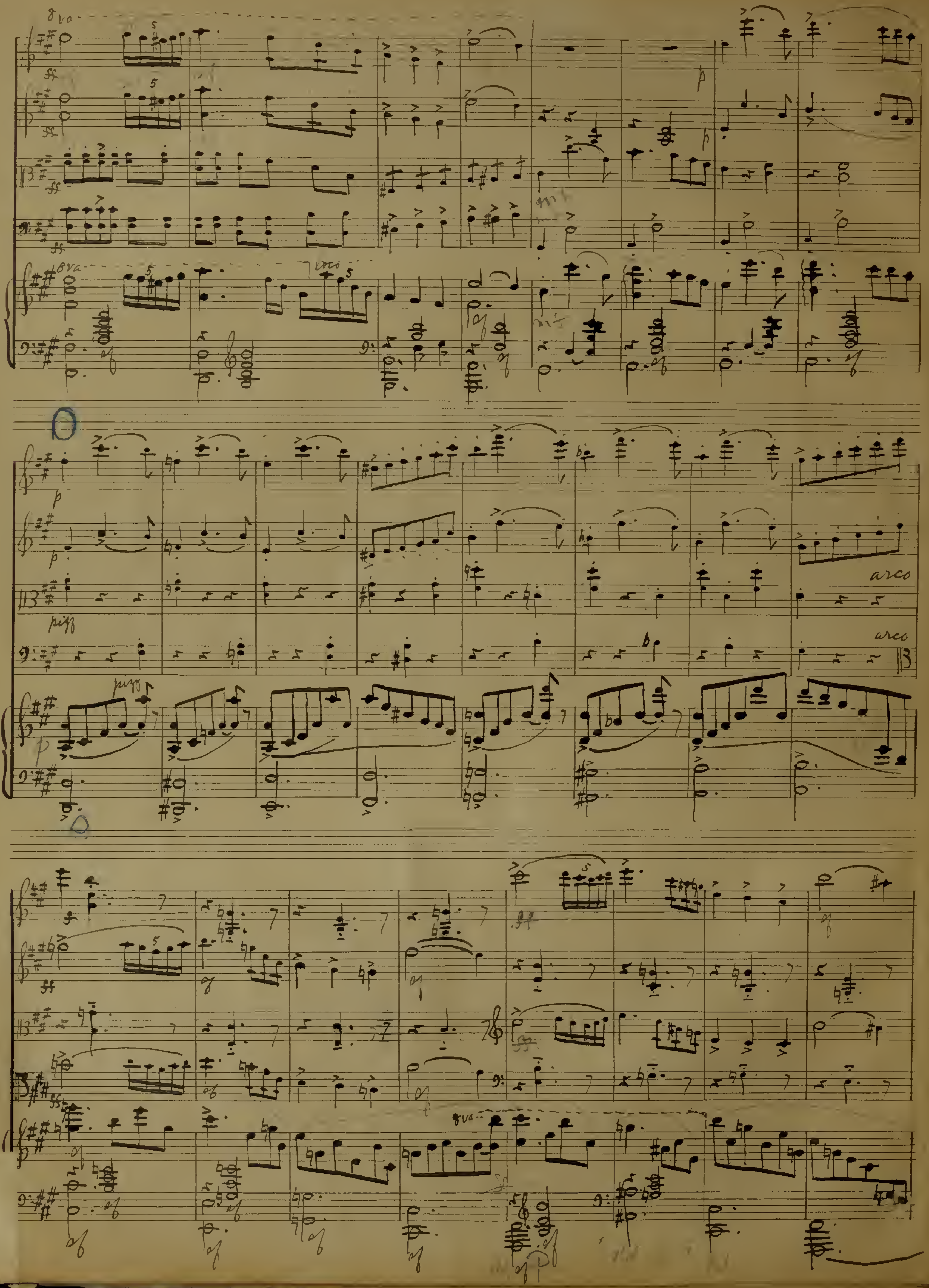
Nr. 23. — Carl Fischer, New-York.

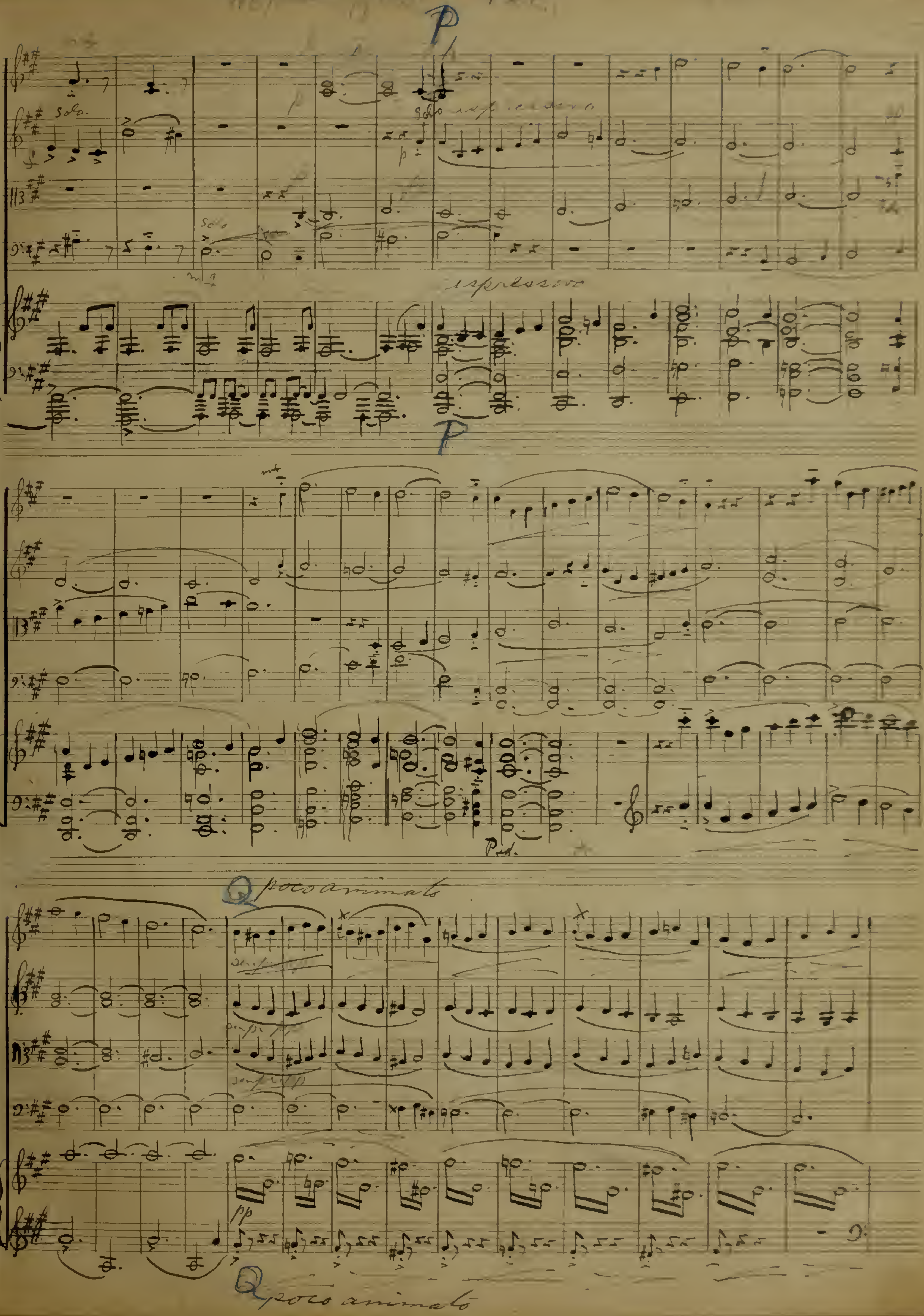

mf
L

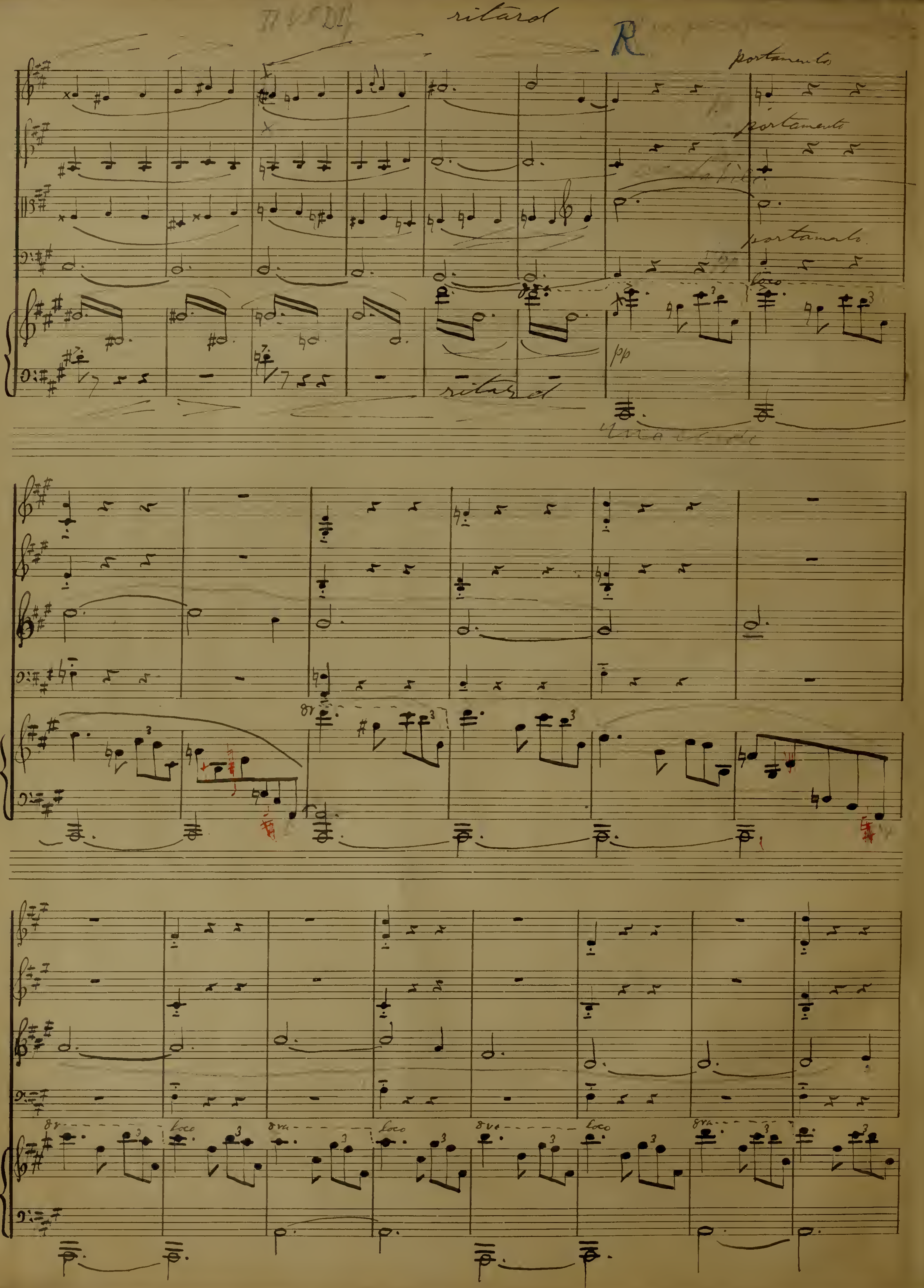

Solo
Ped.
8va
Solo
Ped.
Solo

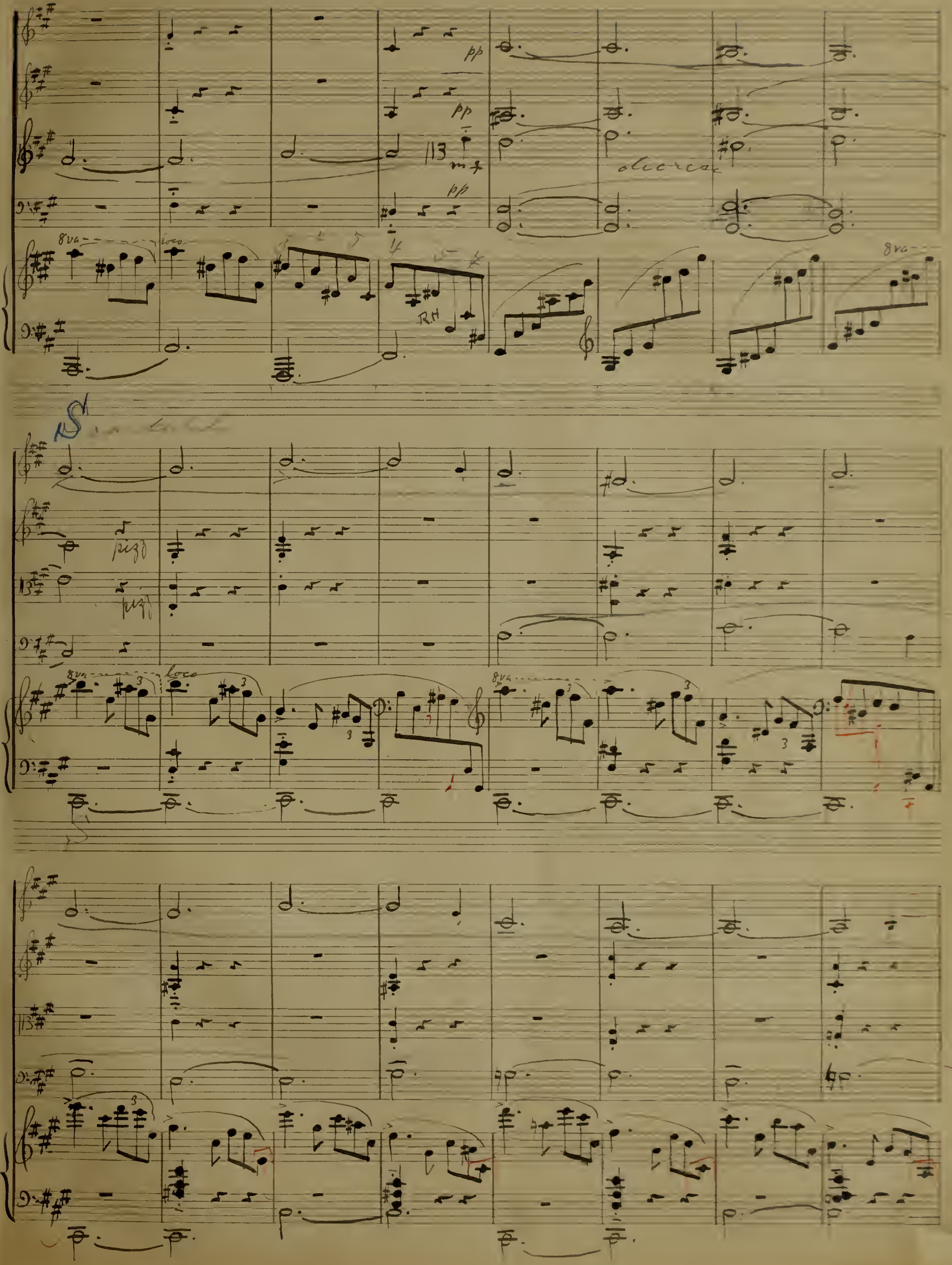

M
Solo.
arco
M
Solo
arco
Solo. arco
Solo
8va

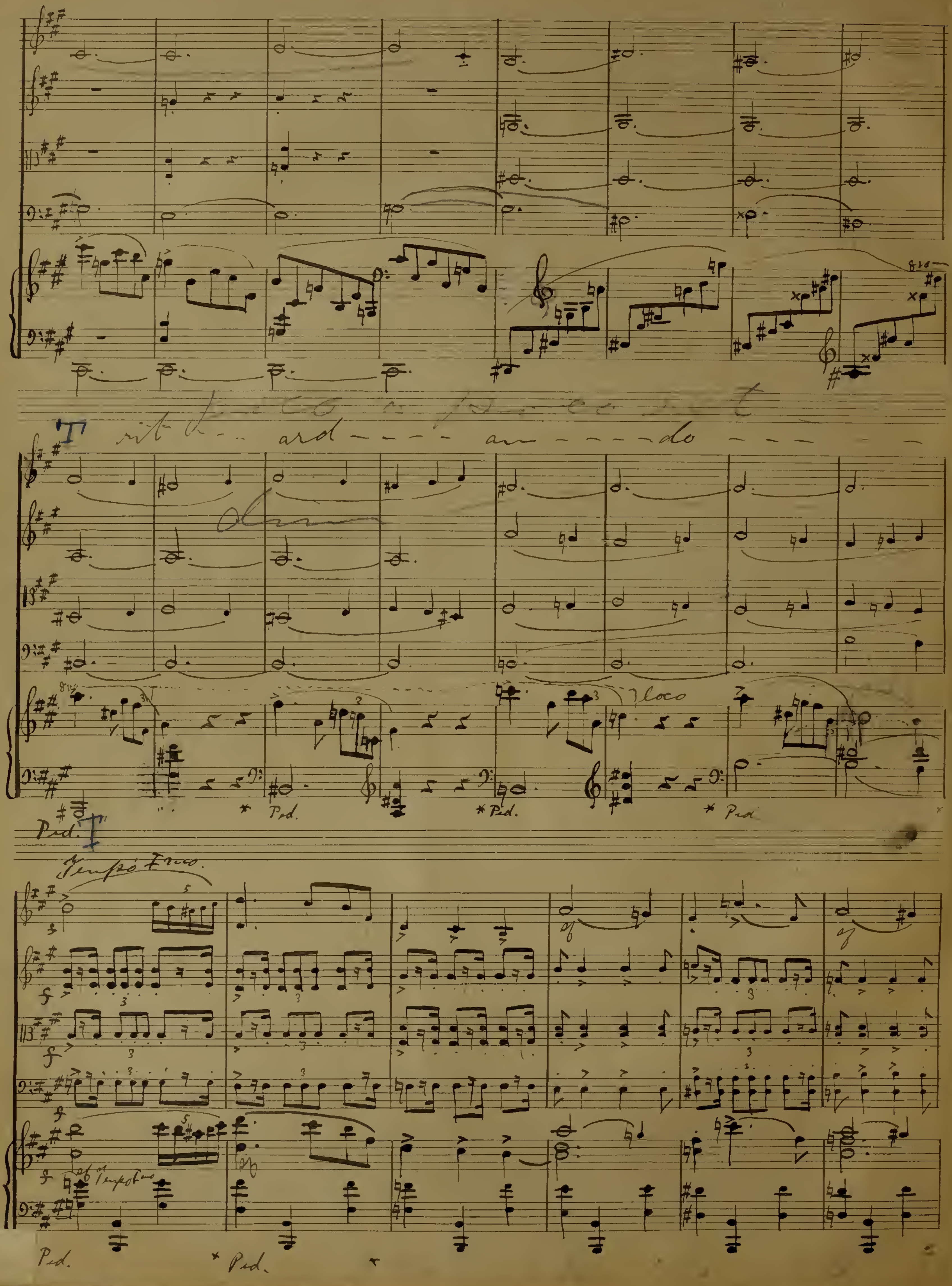

8va
N
con fuoco
ff
sf
loco

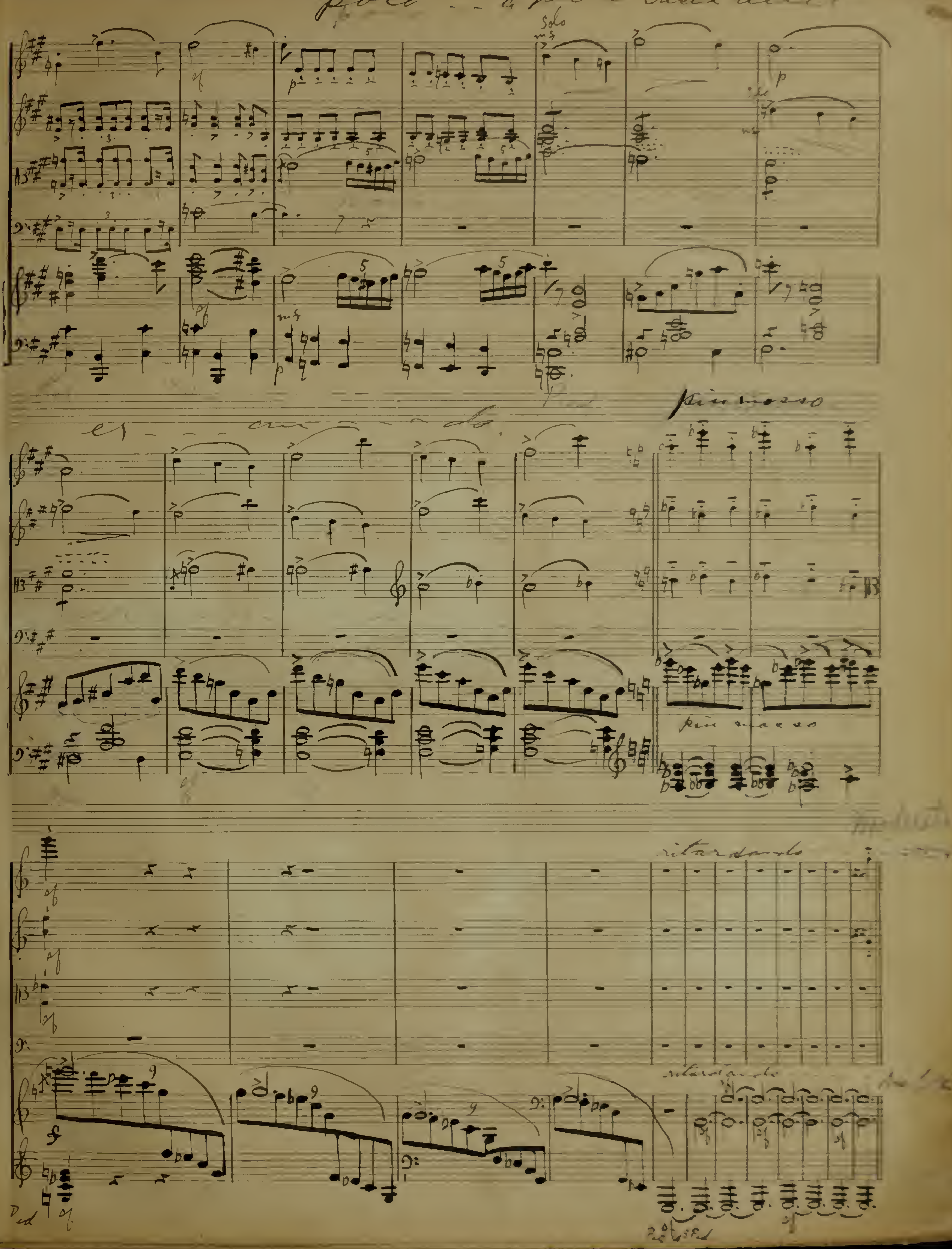

8va
ff
p
loco
mf
O
pizz
arco
8va

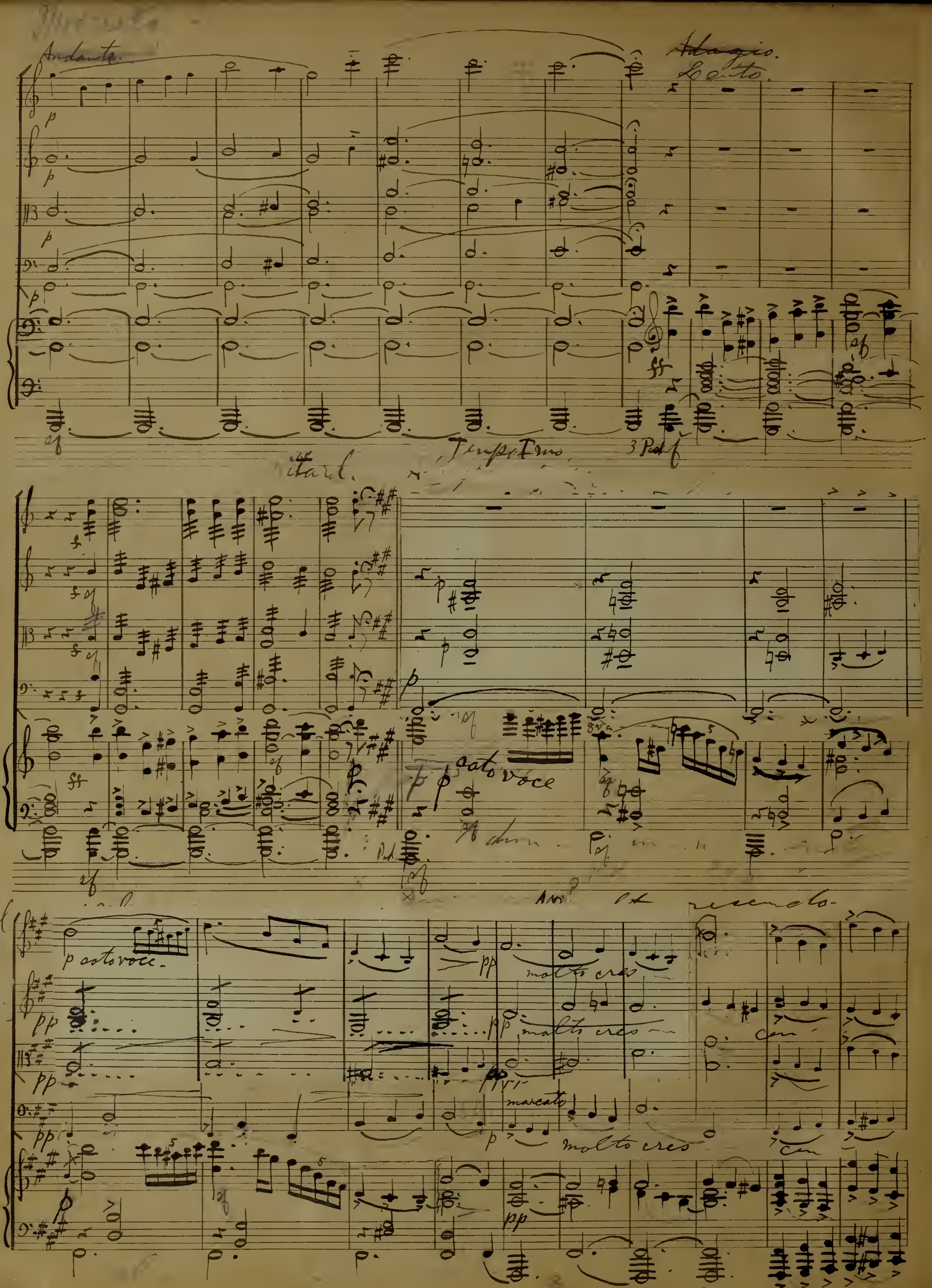

P
solo
espressivo
P
Ped.
Q poco animato
pp
Q poco animato

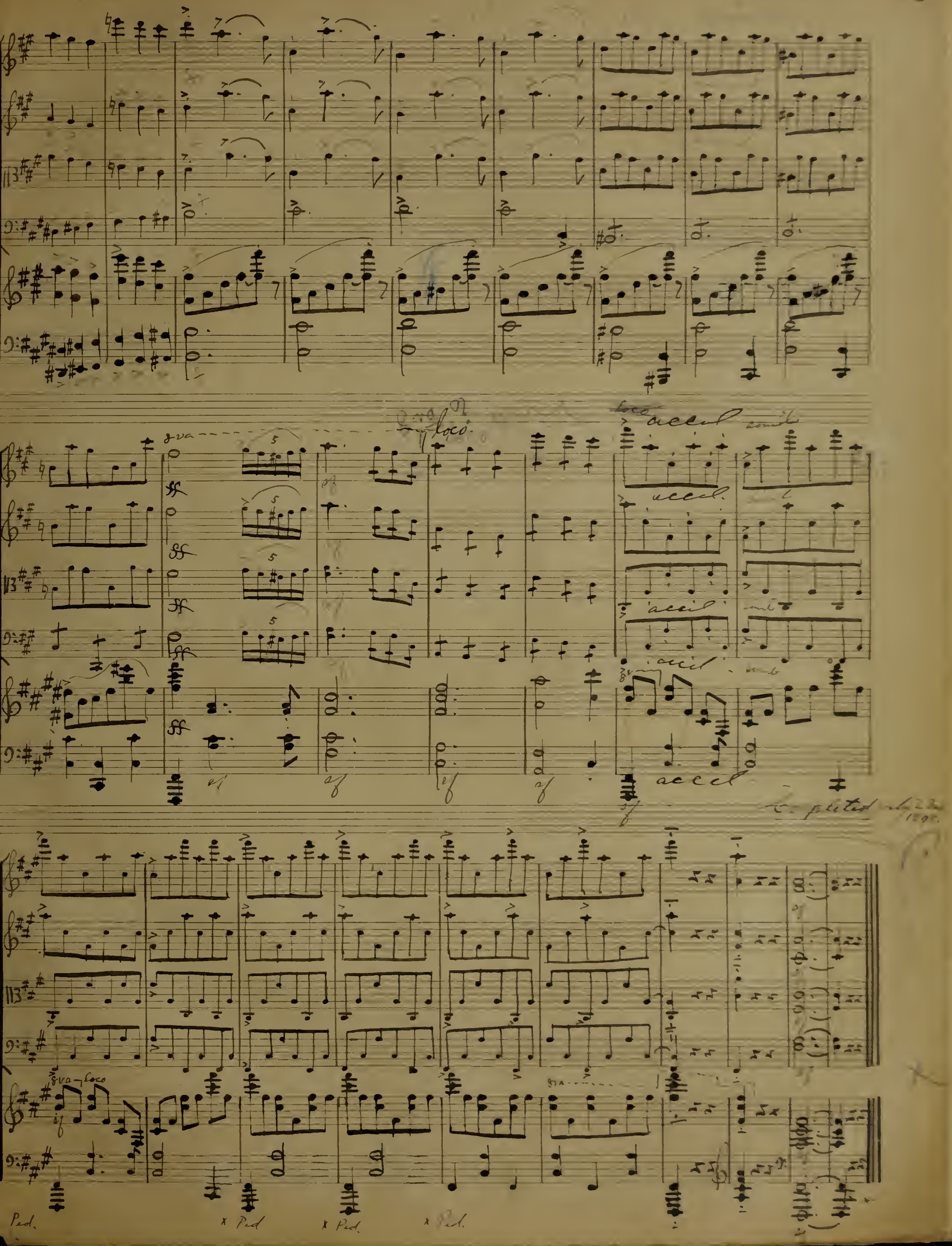

ritard
R
portamento
portamento
portamento
loco
pp
ritard
8va
loco
8va
loco
8va
loco
8va

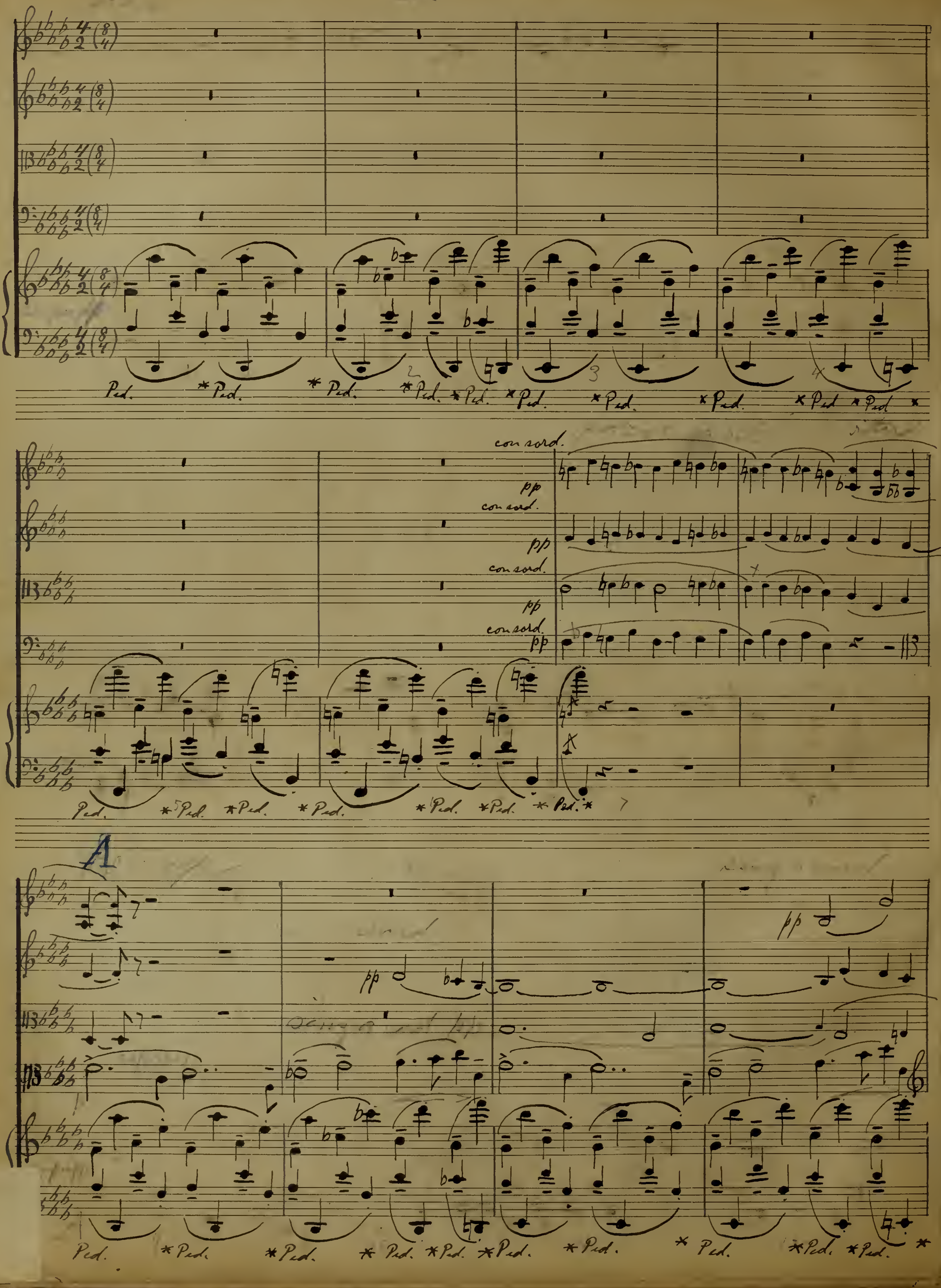

8va
loco
pp
pp
113
mf
pp
RH
dicresc
pizz
pizz
8va
loco
8va

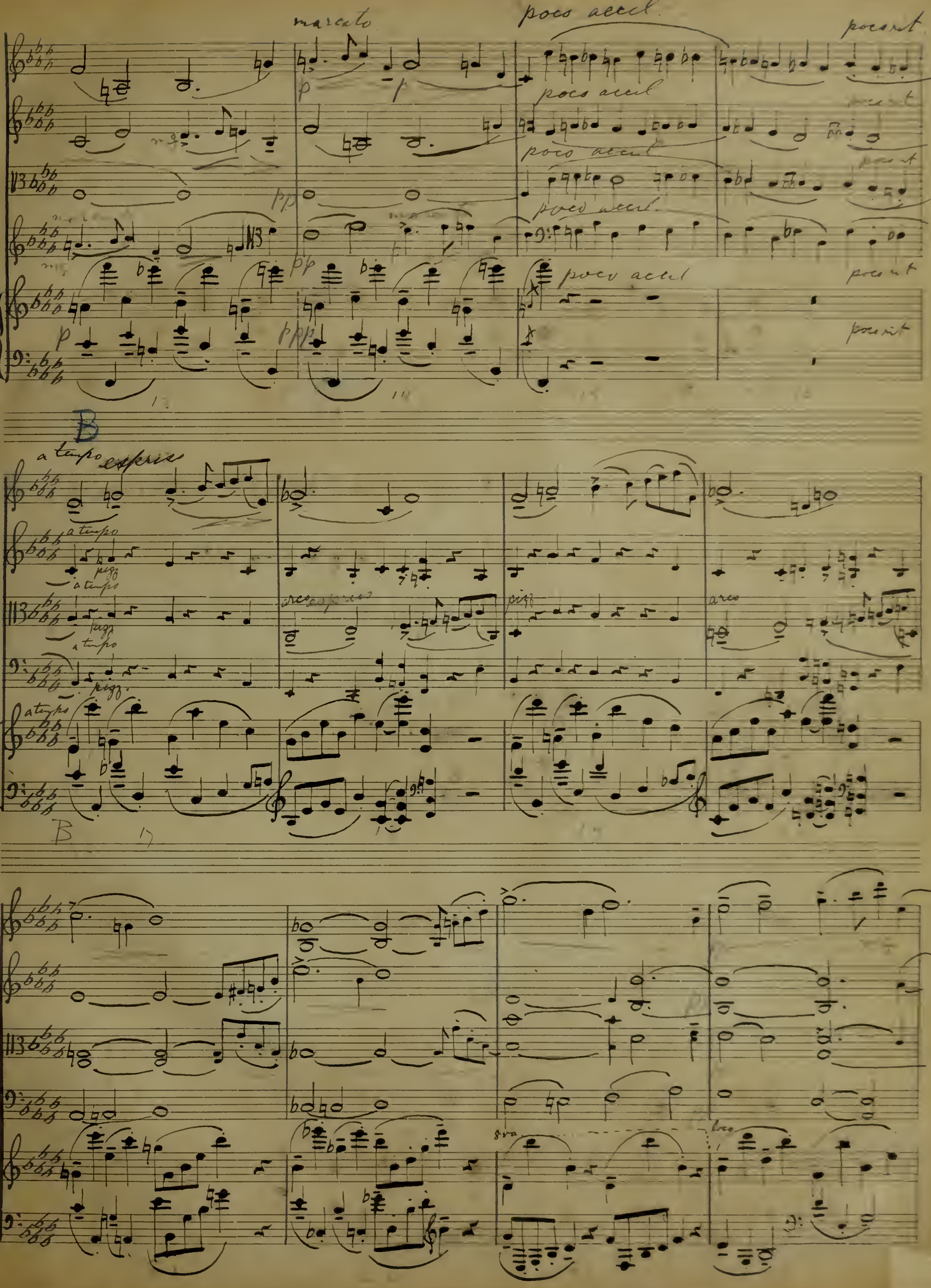

rit - ard - - - an - - - do - - -
loco
Ped.
* Ped.
Tempo I
Ped.
* Ped.


poco a poco cresc
Solo
p
mf
p
più mosso
ritardando

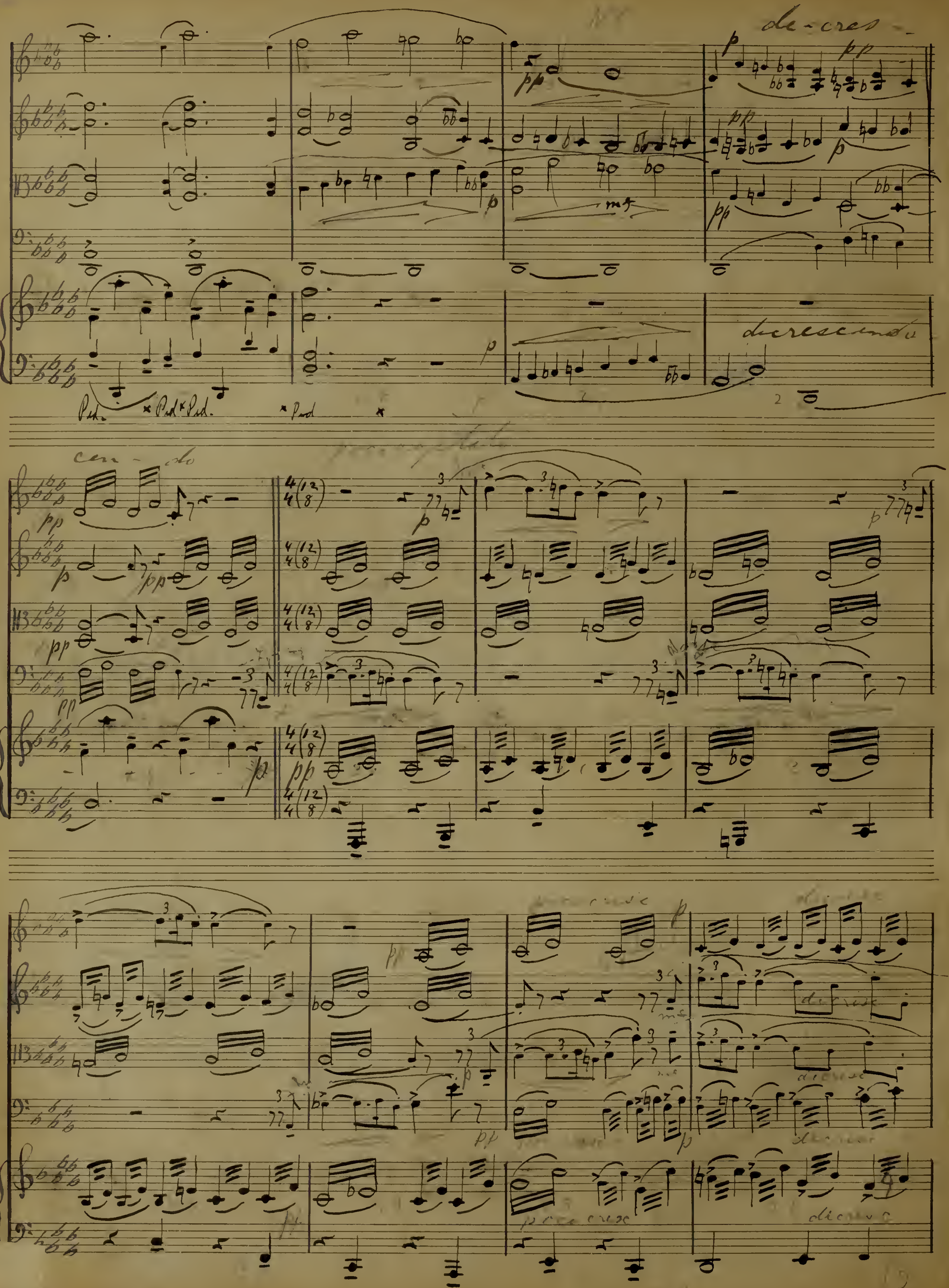

Andante
Adagio
Lento
Tempo I mo
sotto voce
p sotto voce
molto cres
marcato

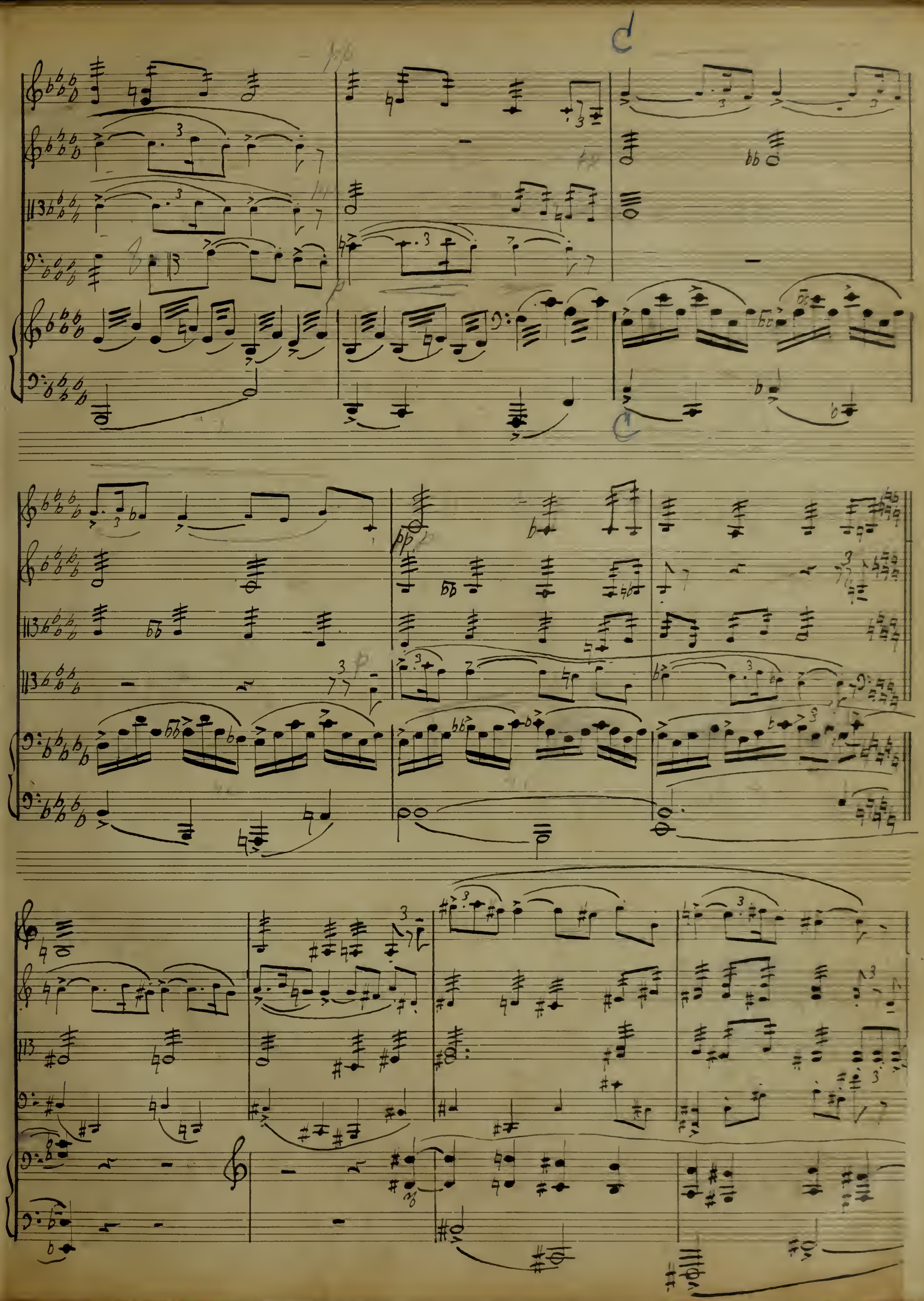

8va
loco
accel.
Ped.

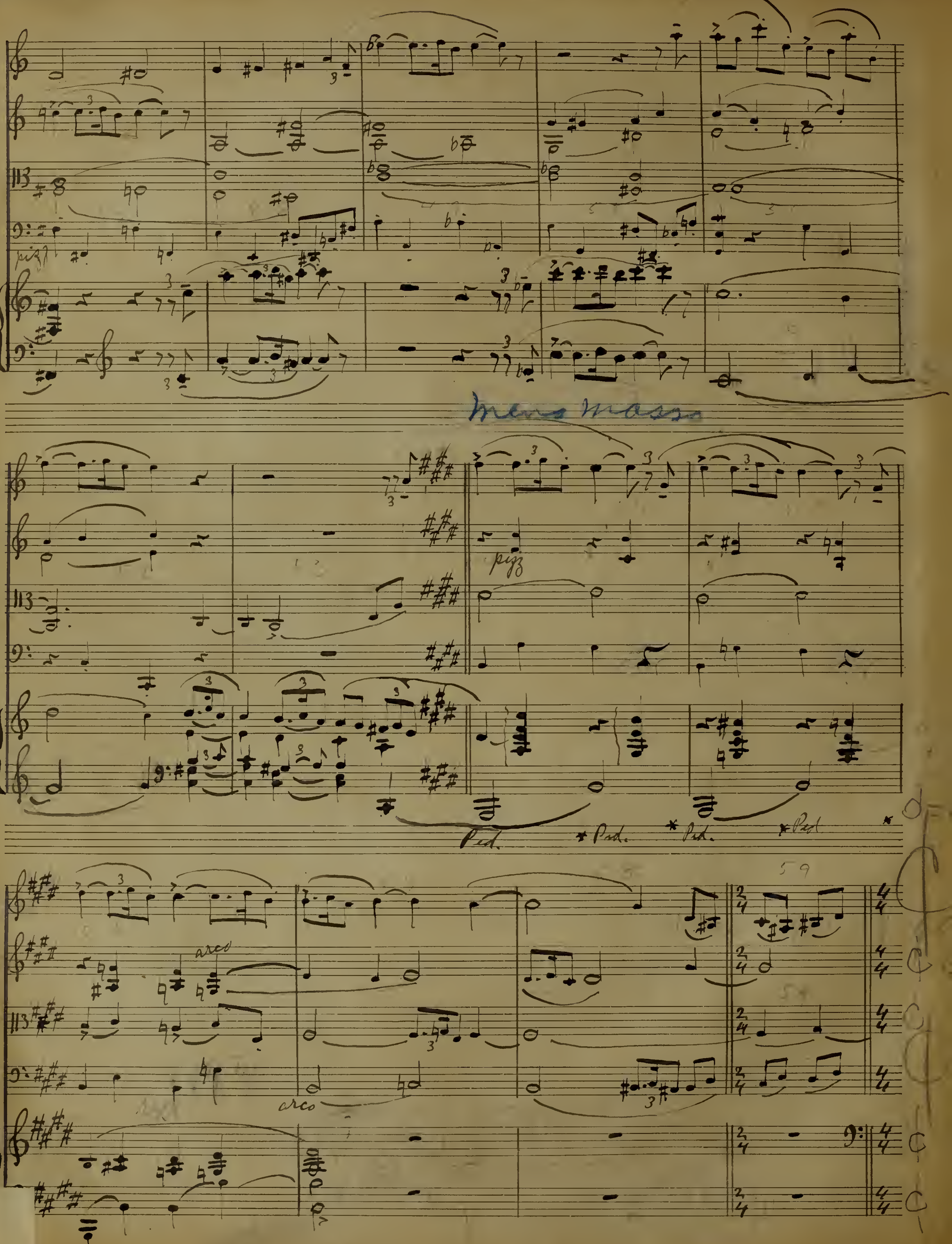

con sord.
pp
A
Ped.



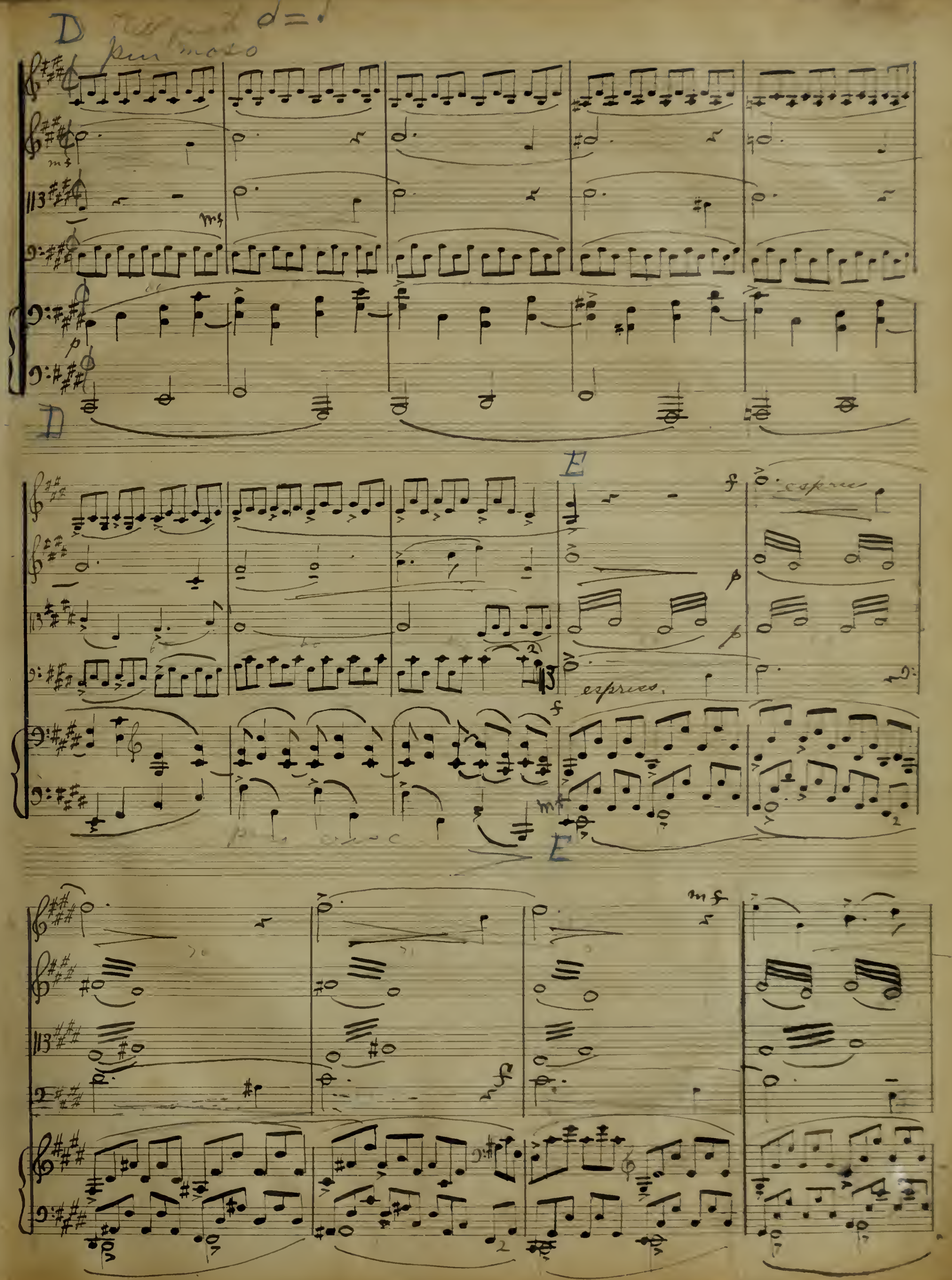
Nr. 23. — Carl Fischer, New-York.

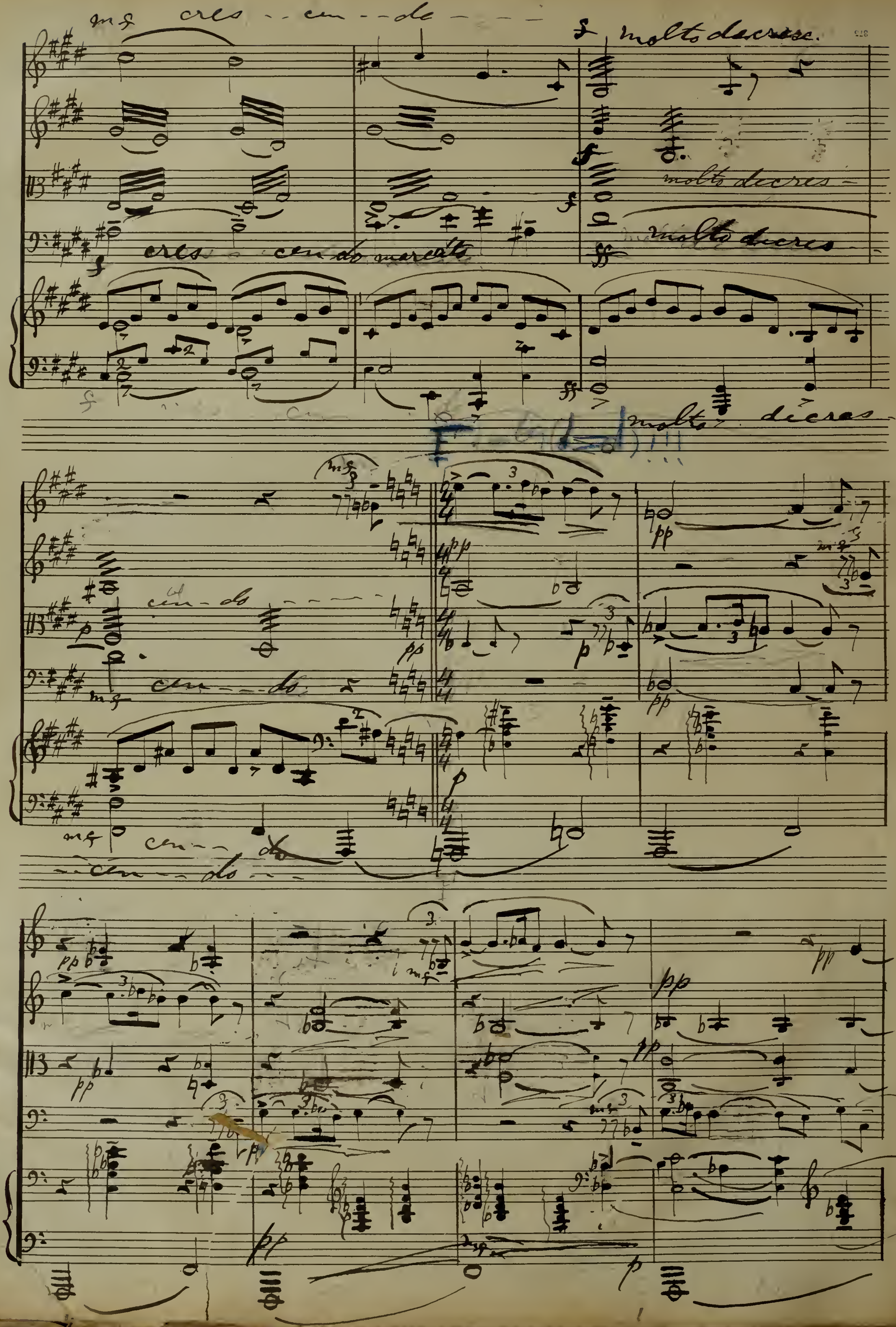

de-cres-
decrescendo
cen-do

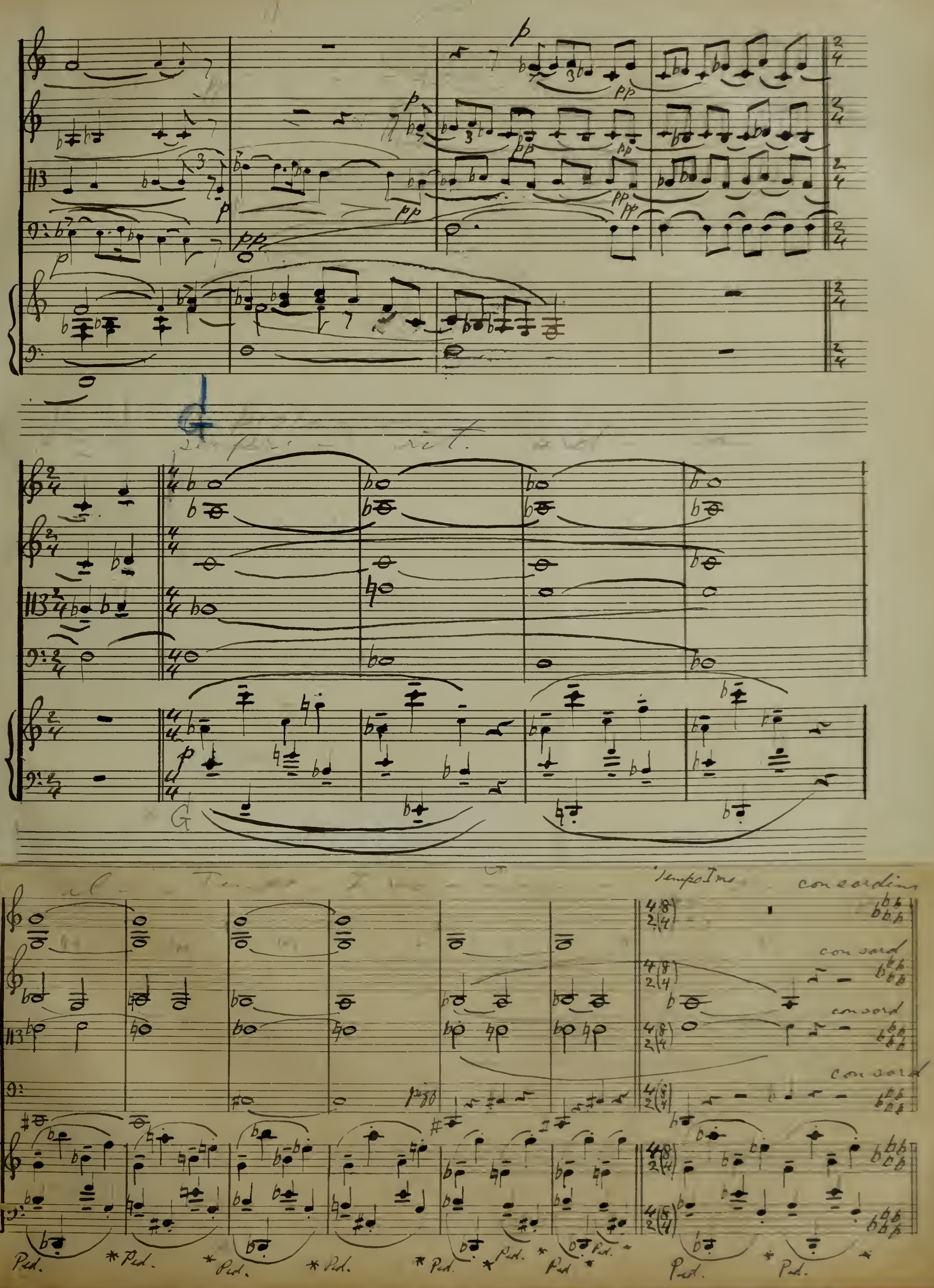

d
pp
p

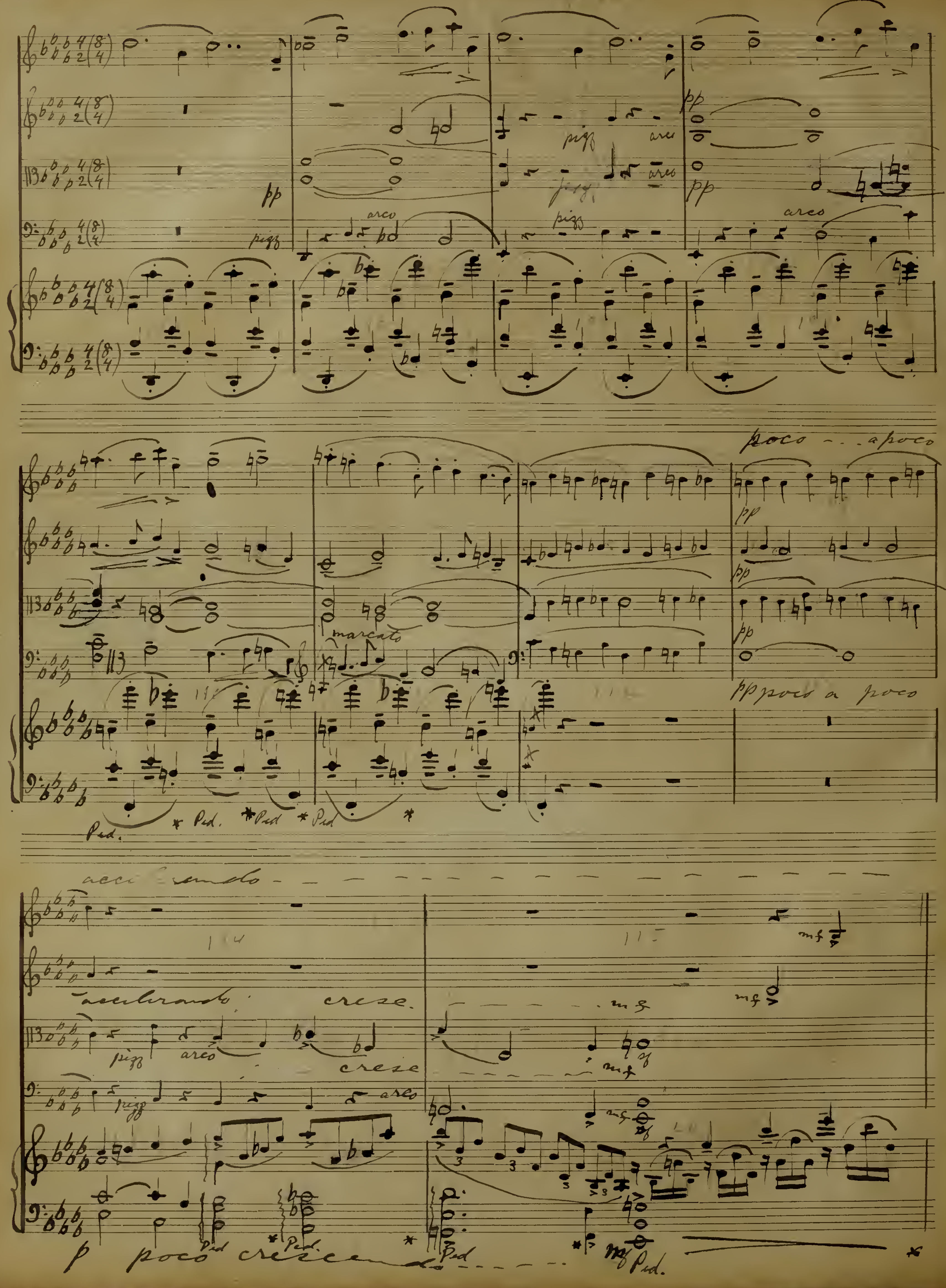


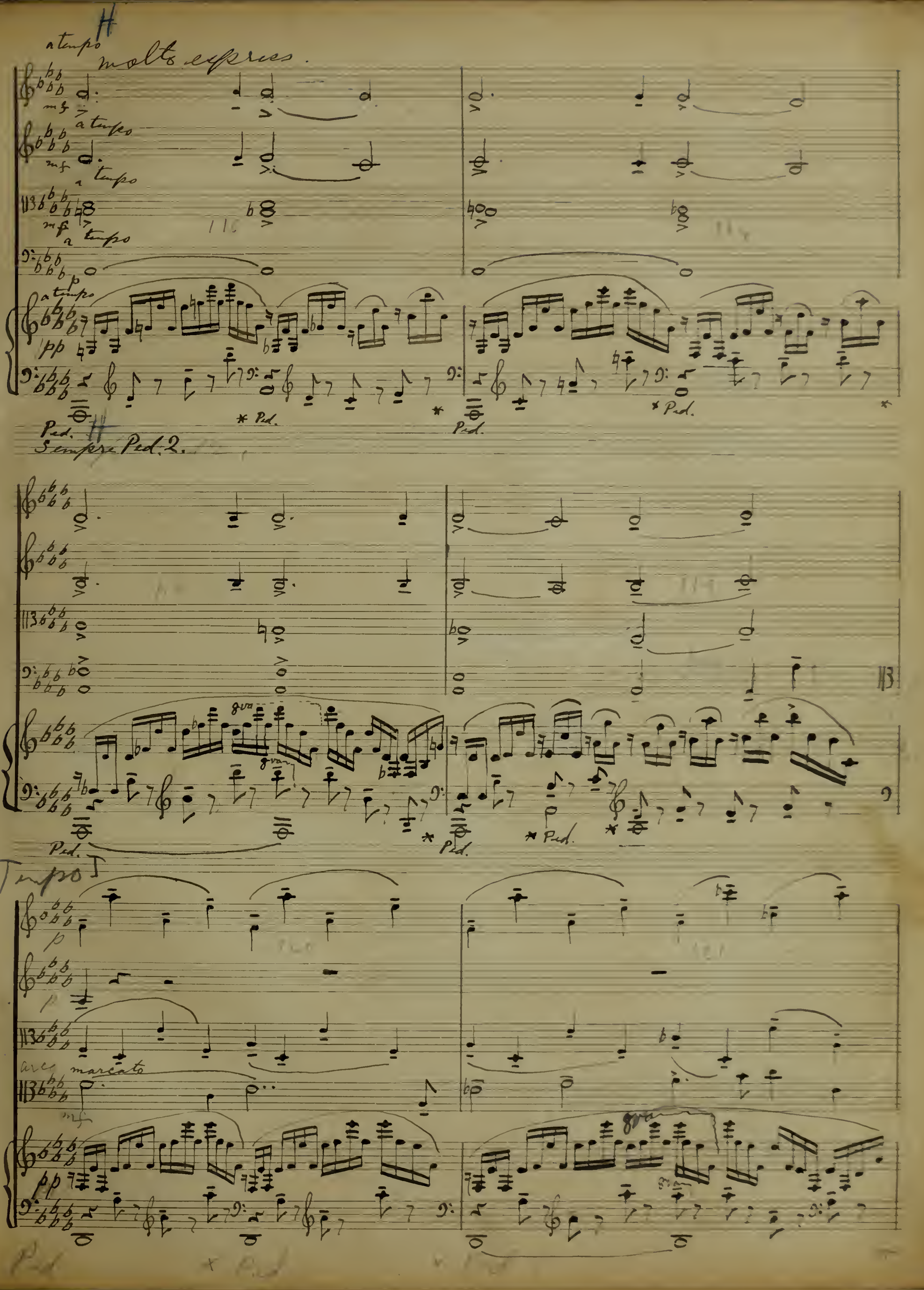
pizz
Meno mosso
pizz
Ped.
Ped.
Ped.
Ped
arco
arco

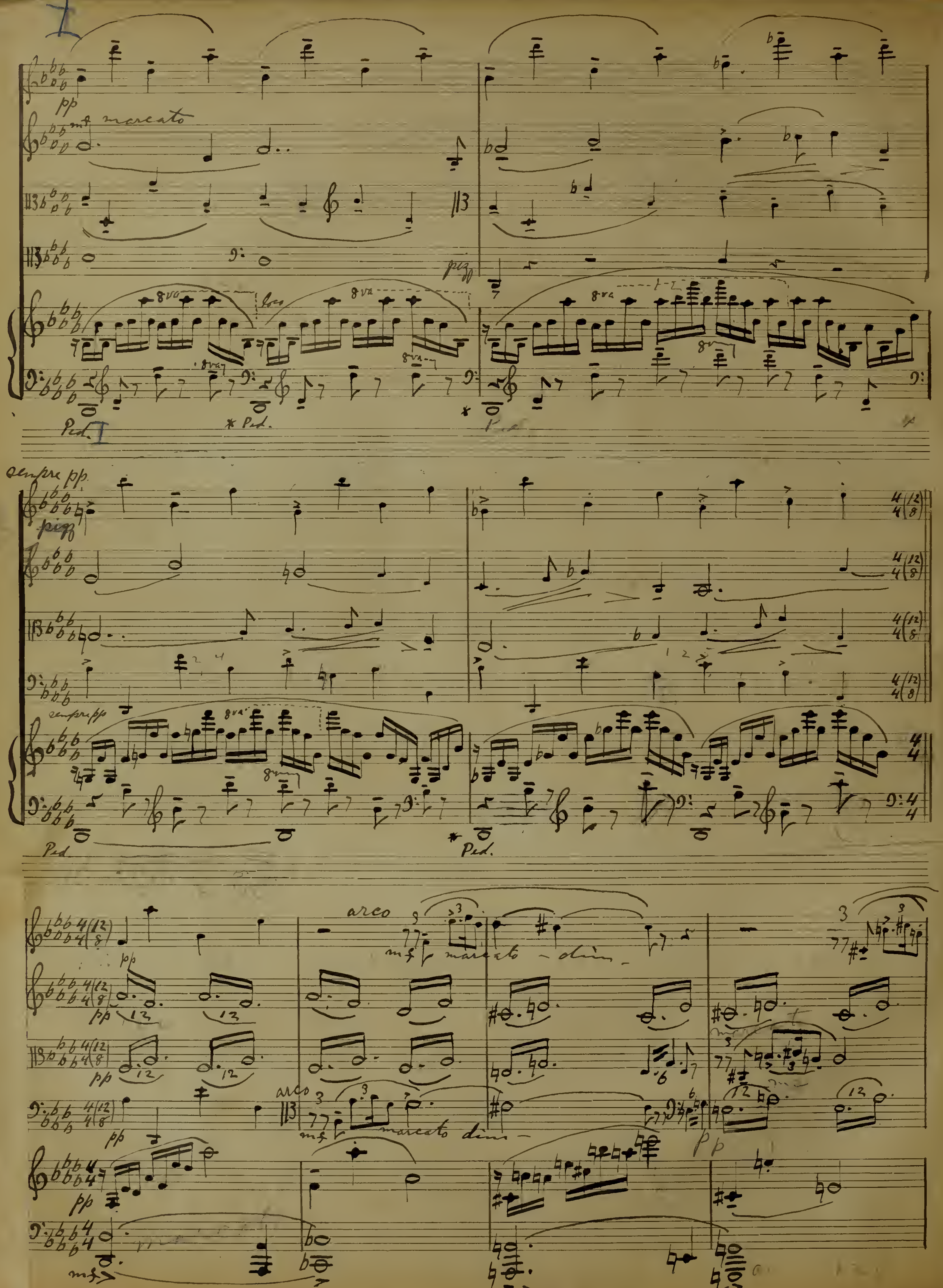

D
D
E
espress.
E

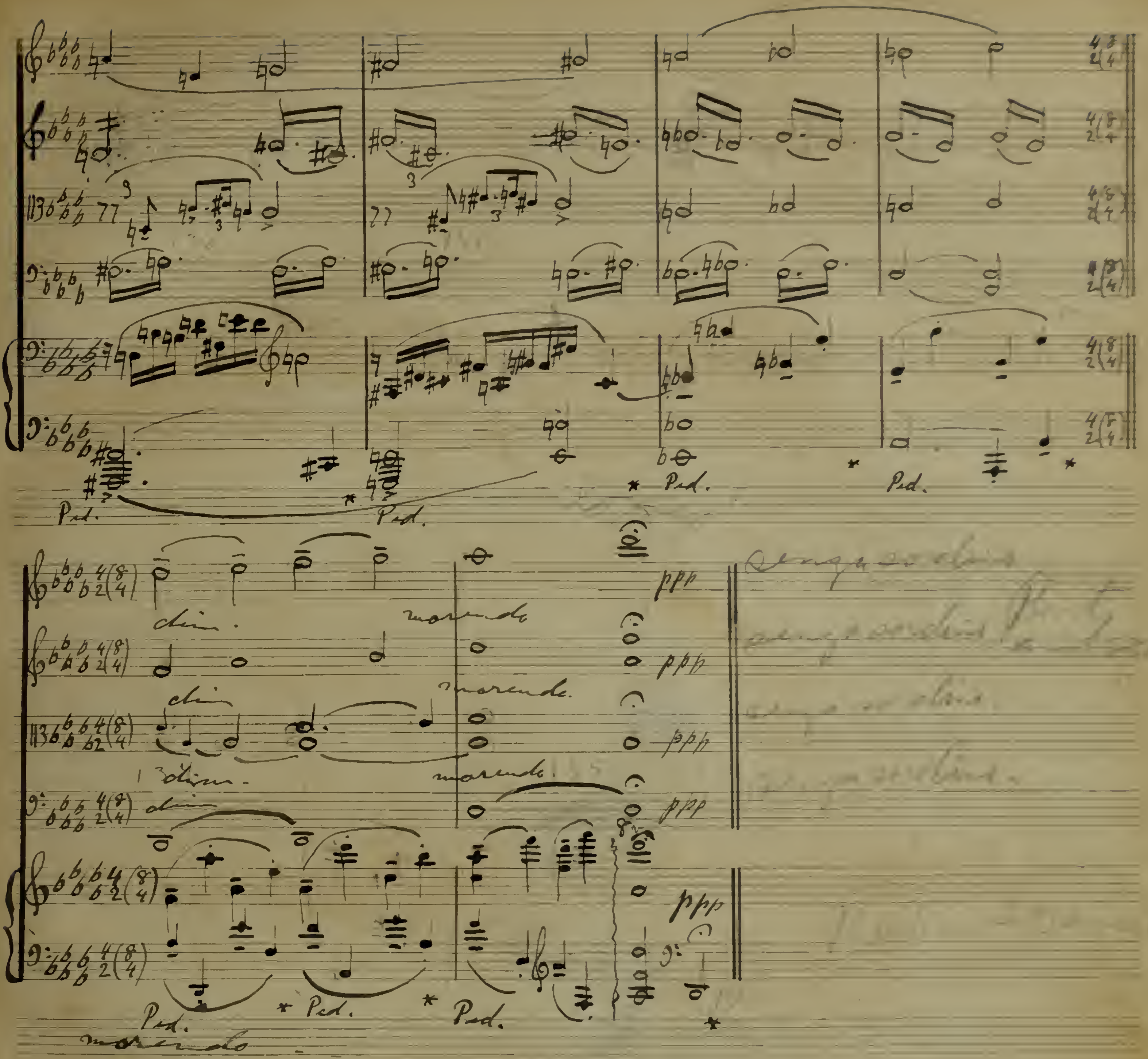

mf cres - - cen - - do
f molto decresc.
molto decres
molto decres
cres - cen do marcato
molto decres
cen - do
cen - do
cen - do


rit.
Tempo Imo
con sordini
con sord
con sord
con sord
Ped.

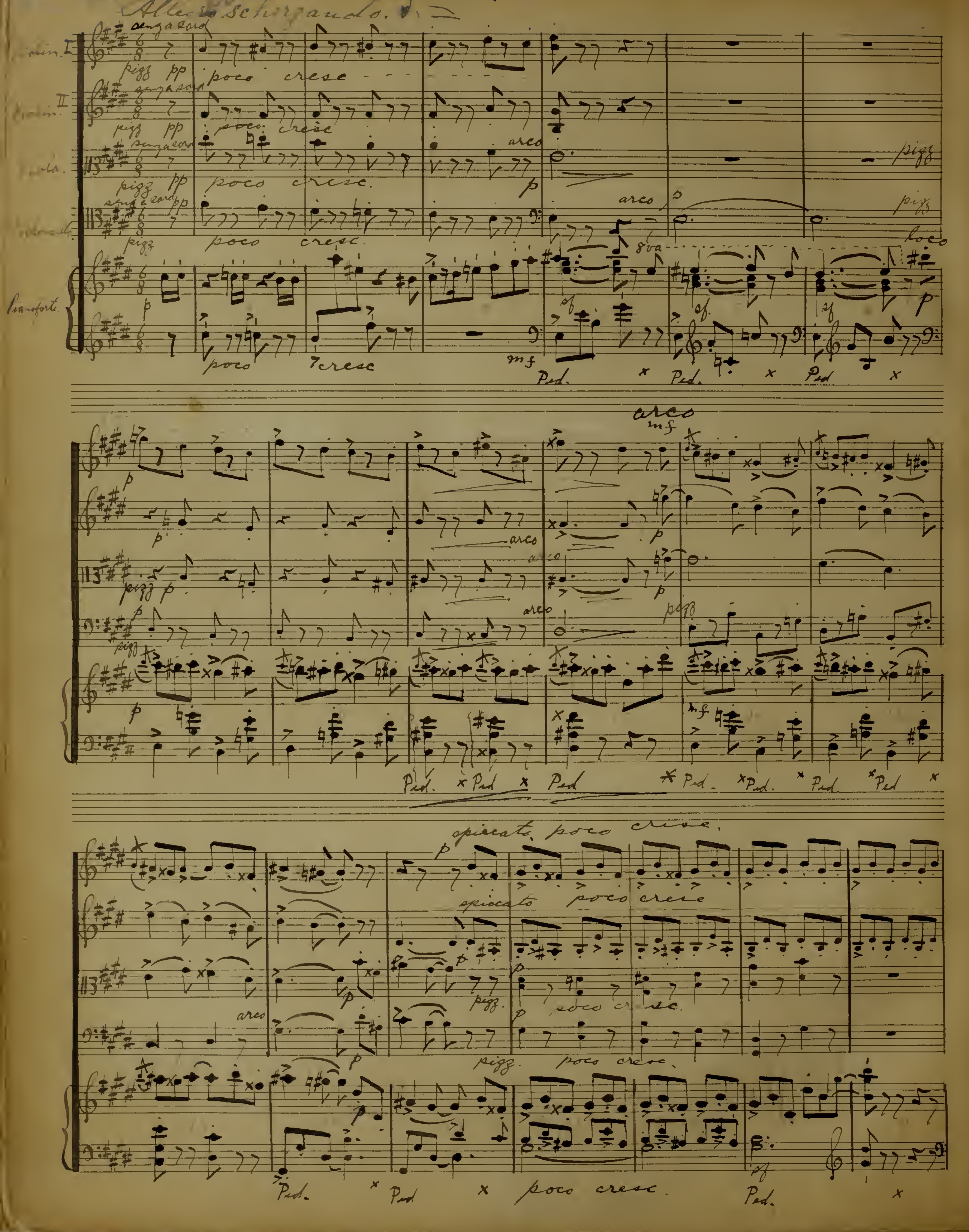

pp
pizz
arco
marcato
poco a poco
pp poco a poco
accelerando
cresc.
mf
p poco crescendo
Ped.

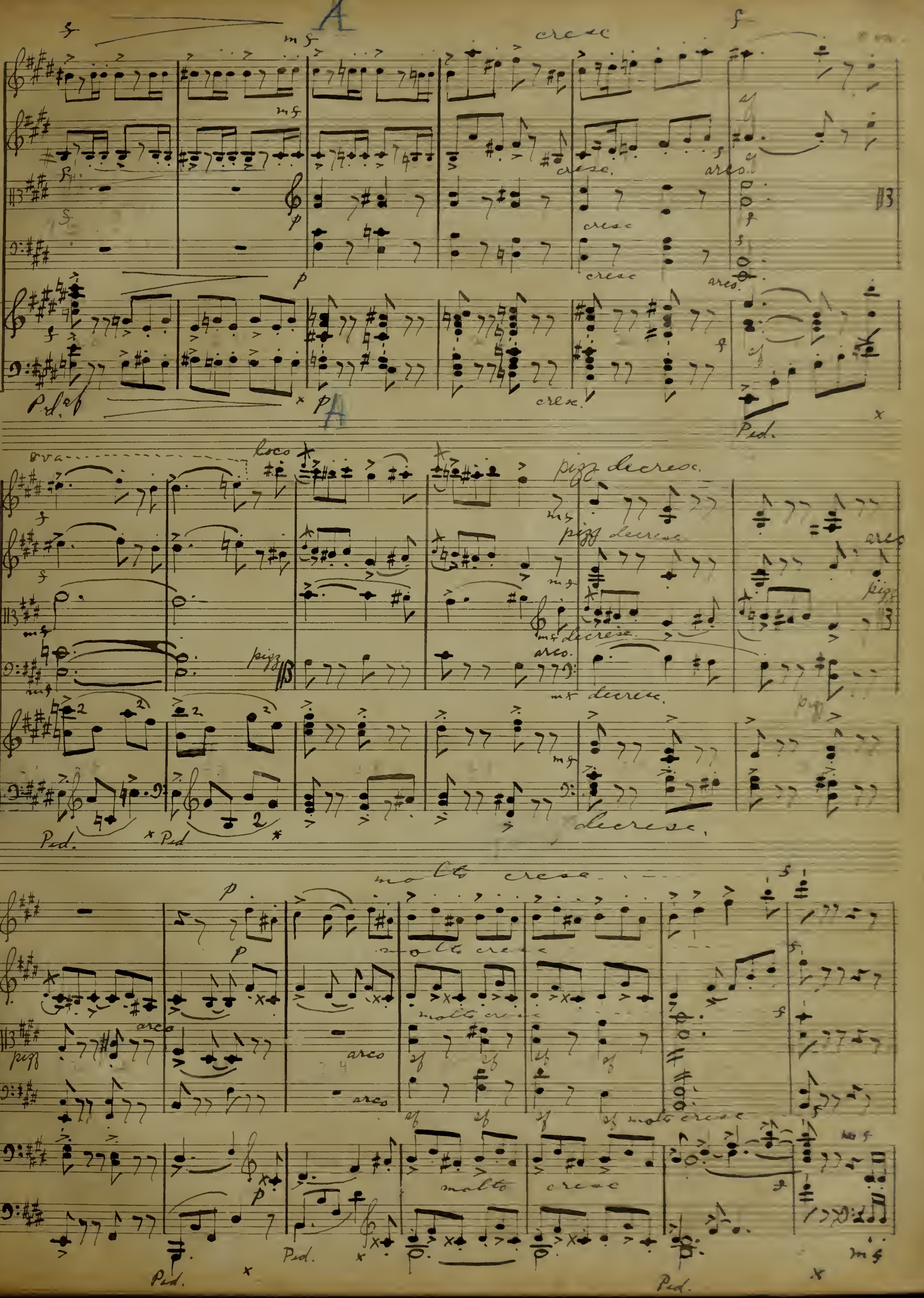

H
a tempo
molto espress.
mf
a tempo
mf
a tempo
mf
a tempo
p
a tempo
pp
Ped.
Ped.
Sempre Ped. 2.
8va
Ped.
Tempo I
p
p
arco marcato
mf
8va
pp


marcato
pizz
sempre pp
arco
marcato
dim.
marcato dim.
Ped.

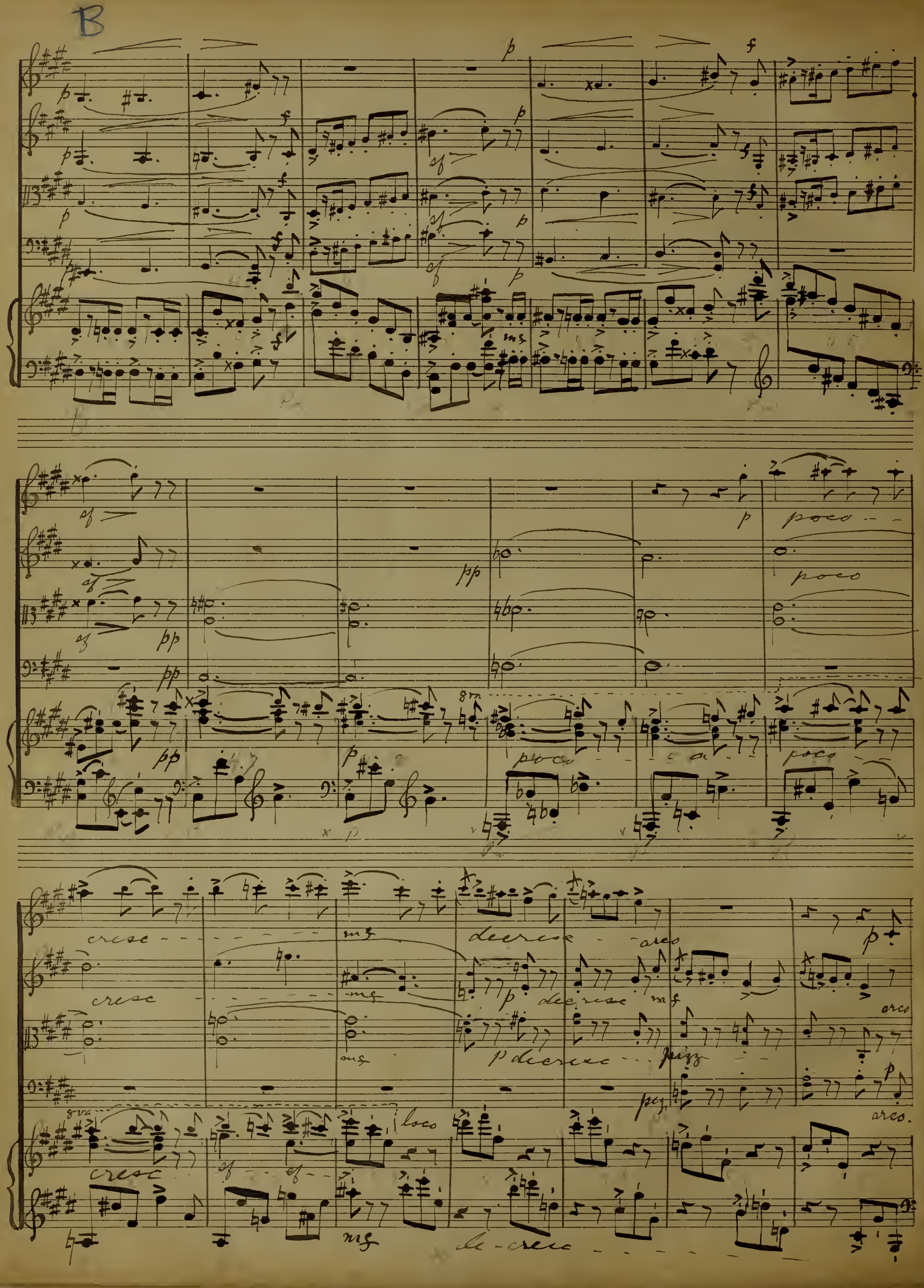

Ped.
dim.
morendo
ppp

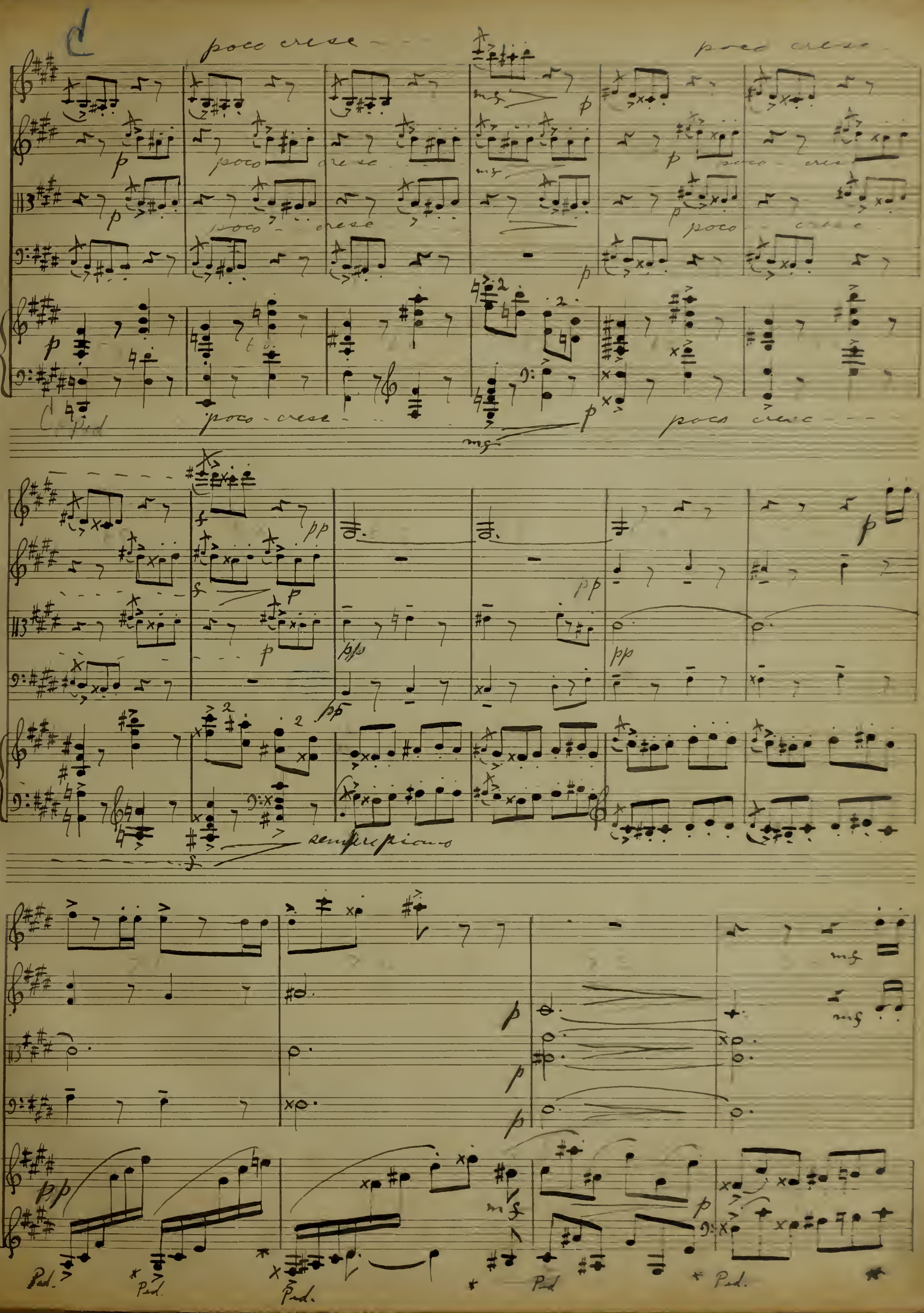
III.


Allegro scherzando.
senza sord.
pizz. pp
poco cresc.
Violin I
Violin II
Viola
Violoncello
Pianoforte
arco
pizz
loco
8va
mf
p
sf
Ped.
spiccato poco cresc.
poco cresc.

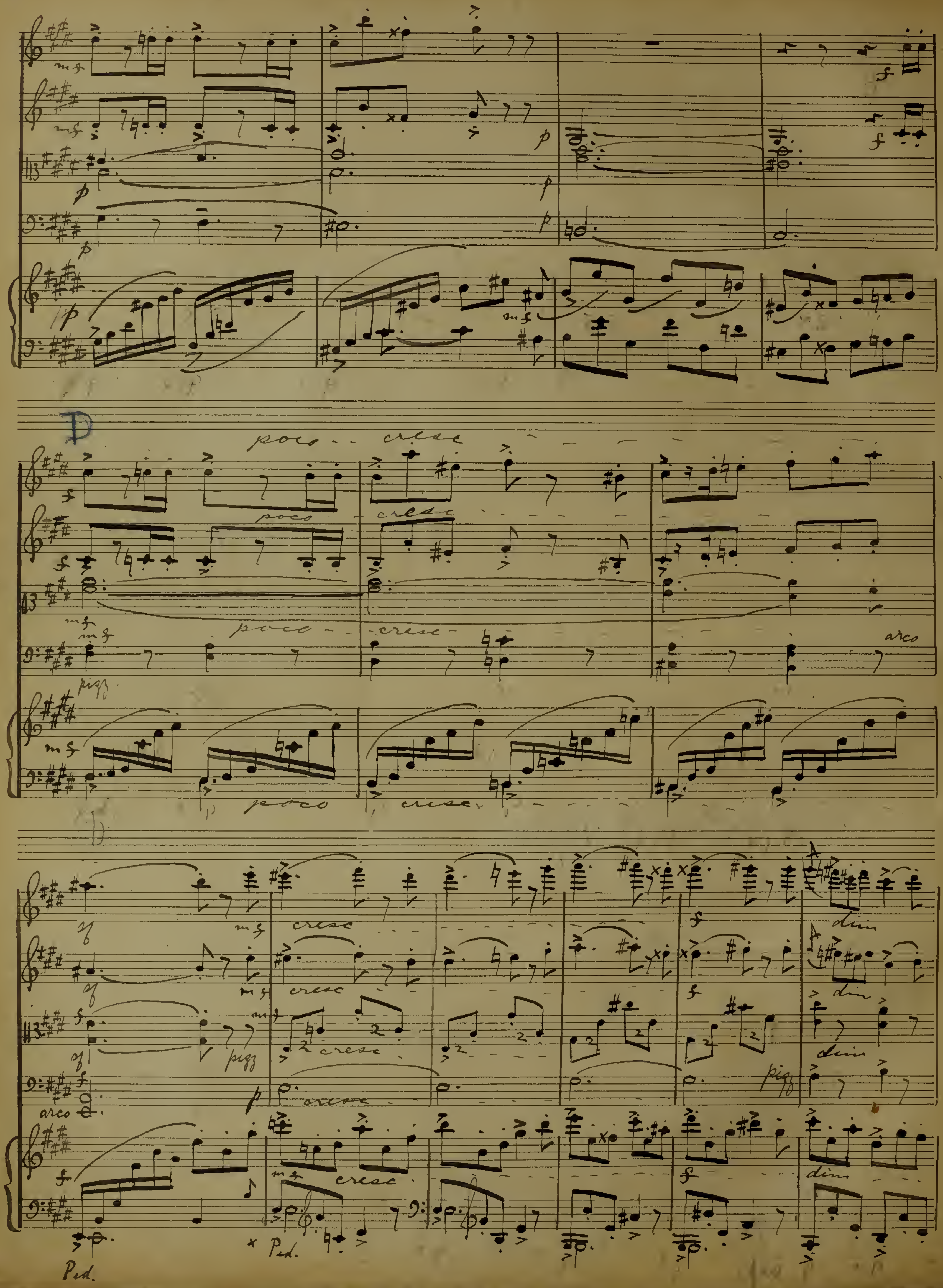


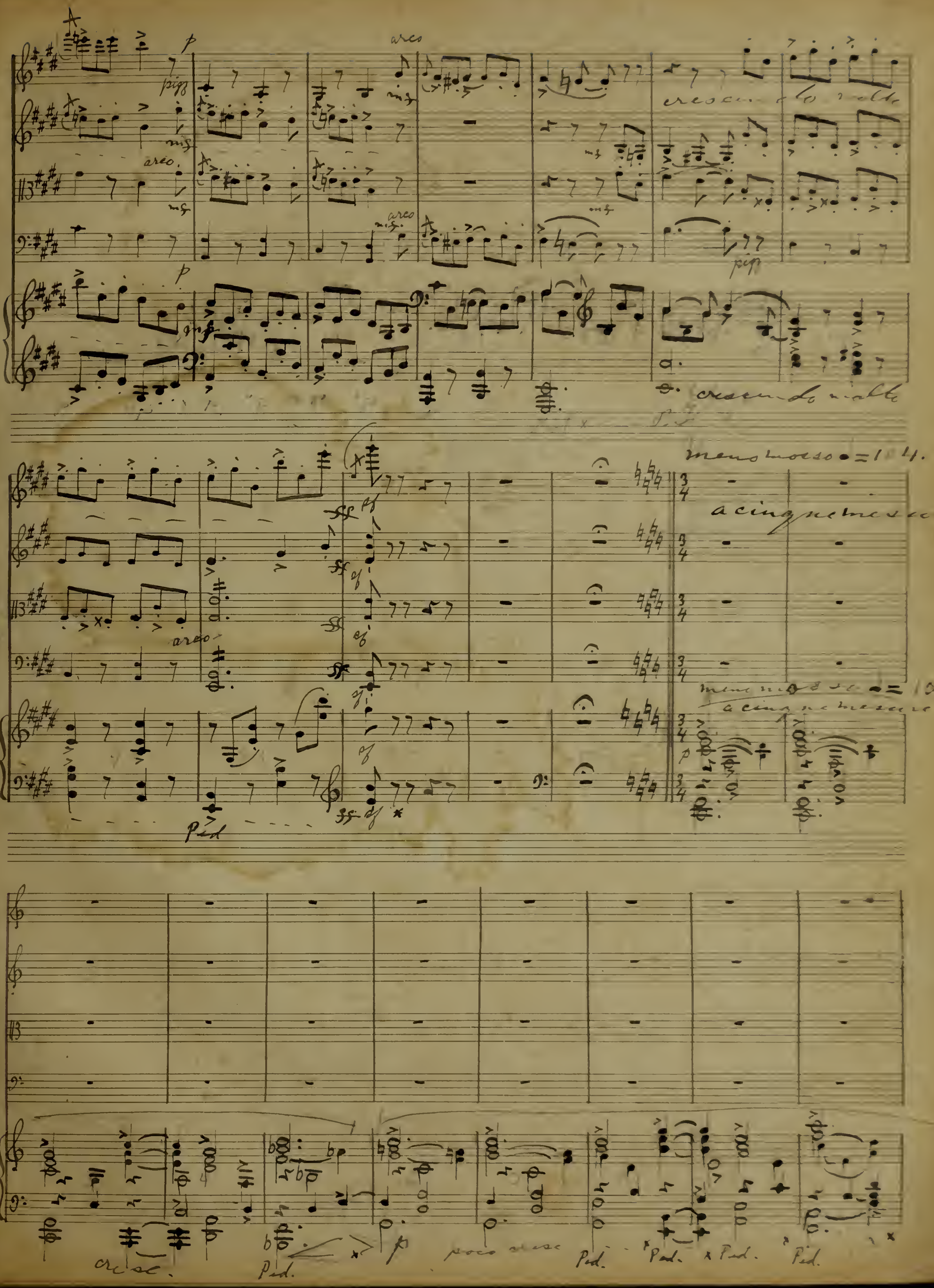
Nr. 23. – Carl Fischer, New-York.


B
poco
cresc
decresc
arco
pizz
loco

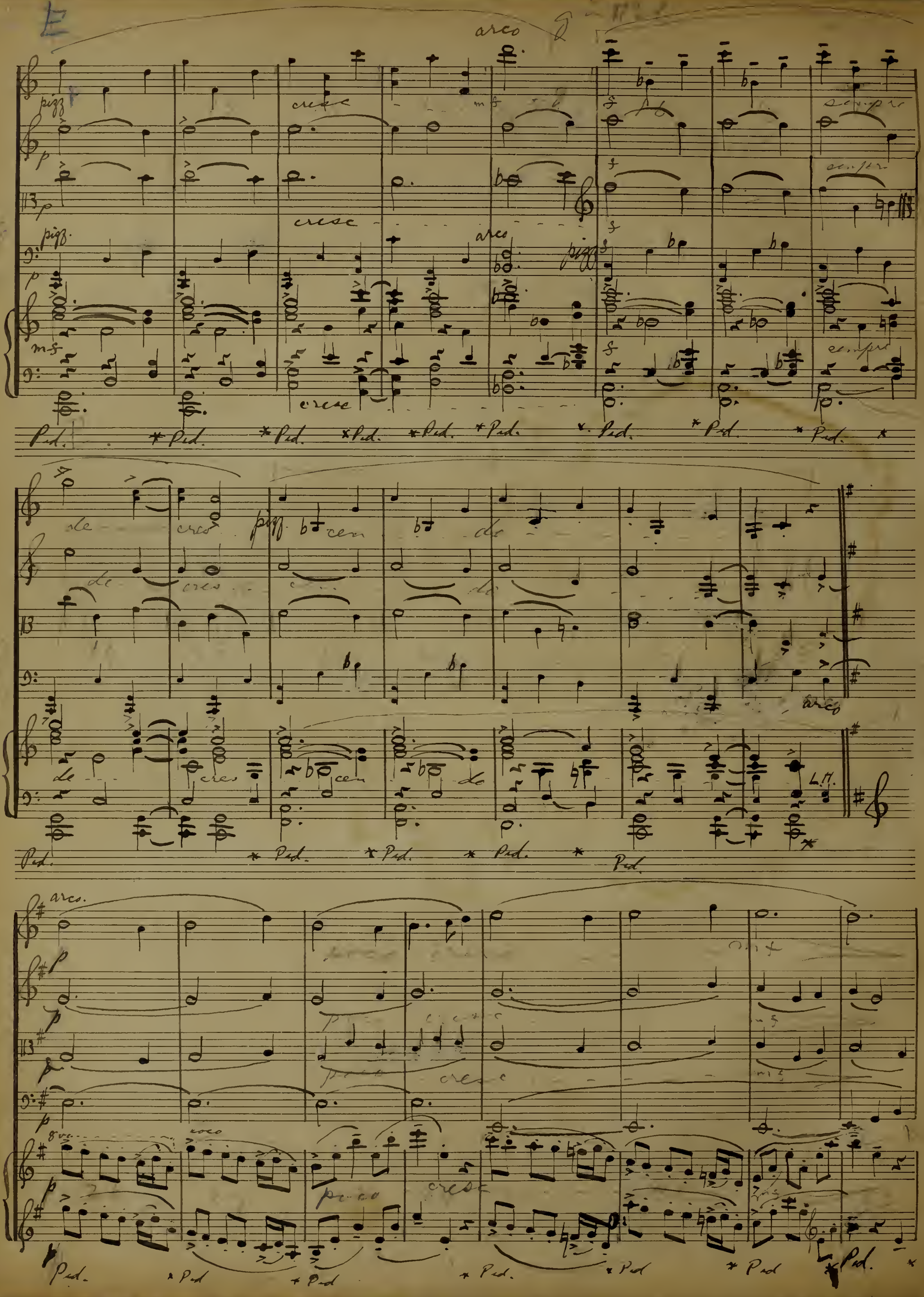


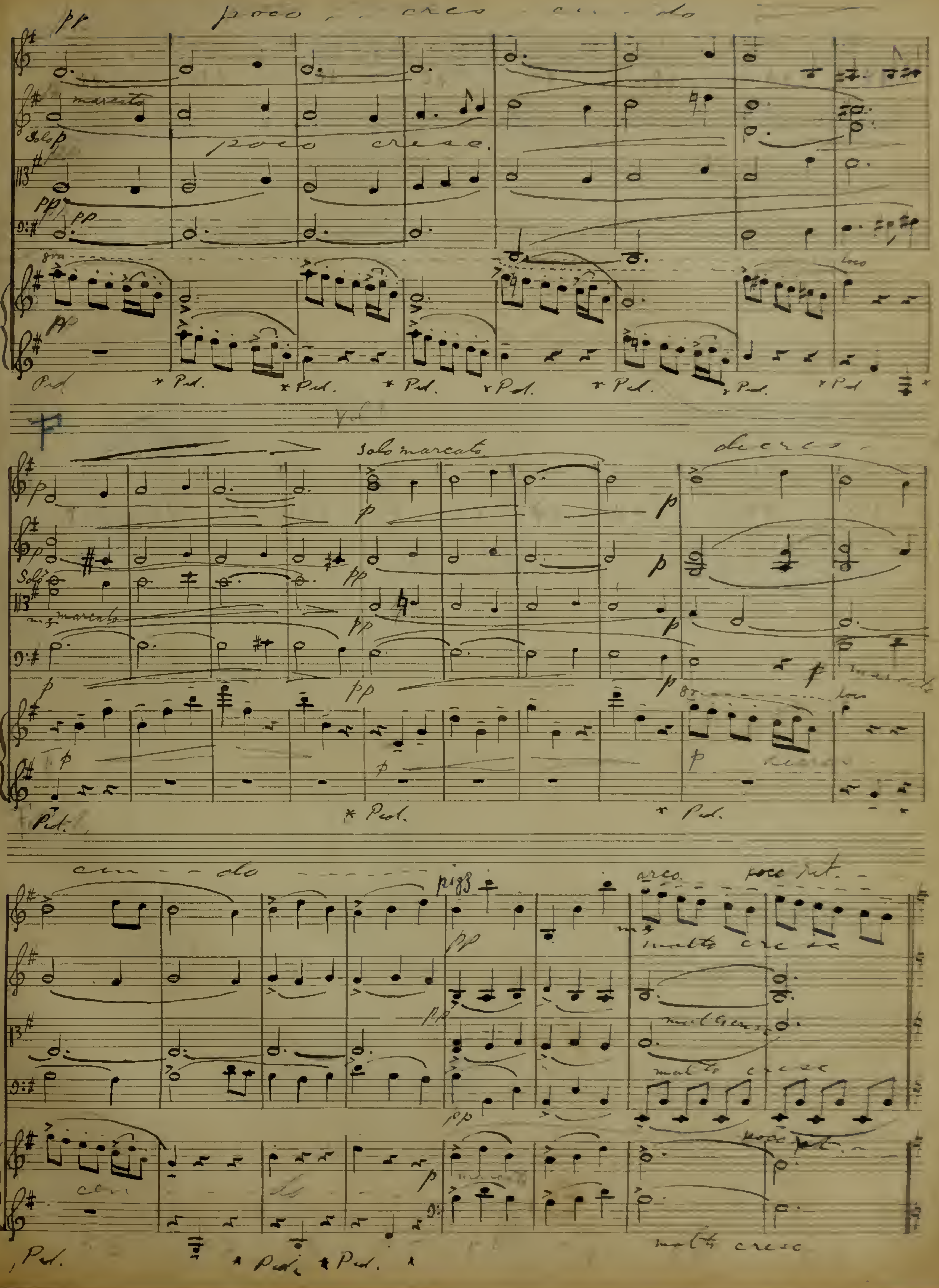
Nr. 23. — Carl Fischer, New-York.


D
poco cresc
pizz
arco
cresc
dim
Ped.

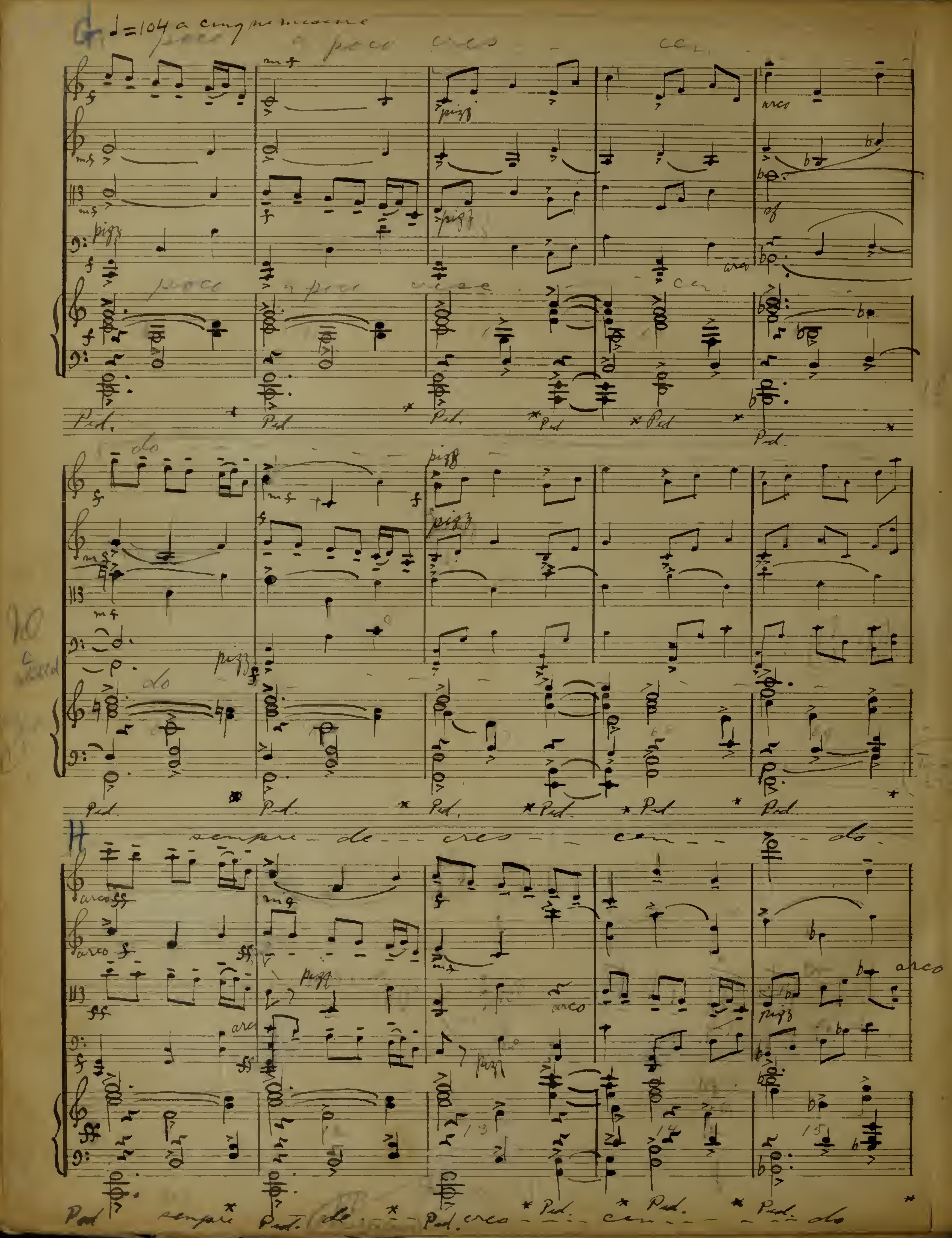


No. 23. — Carl Fischer, New York.

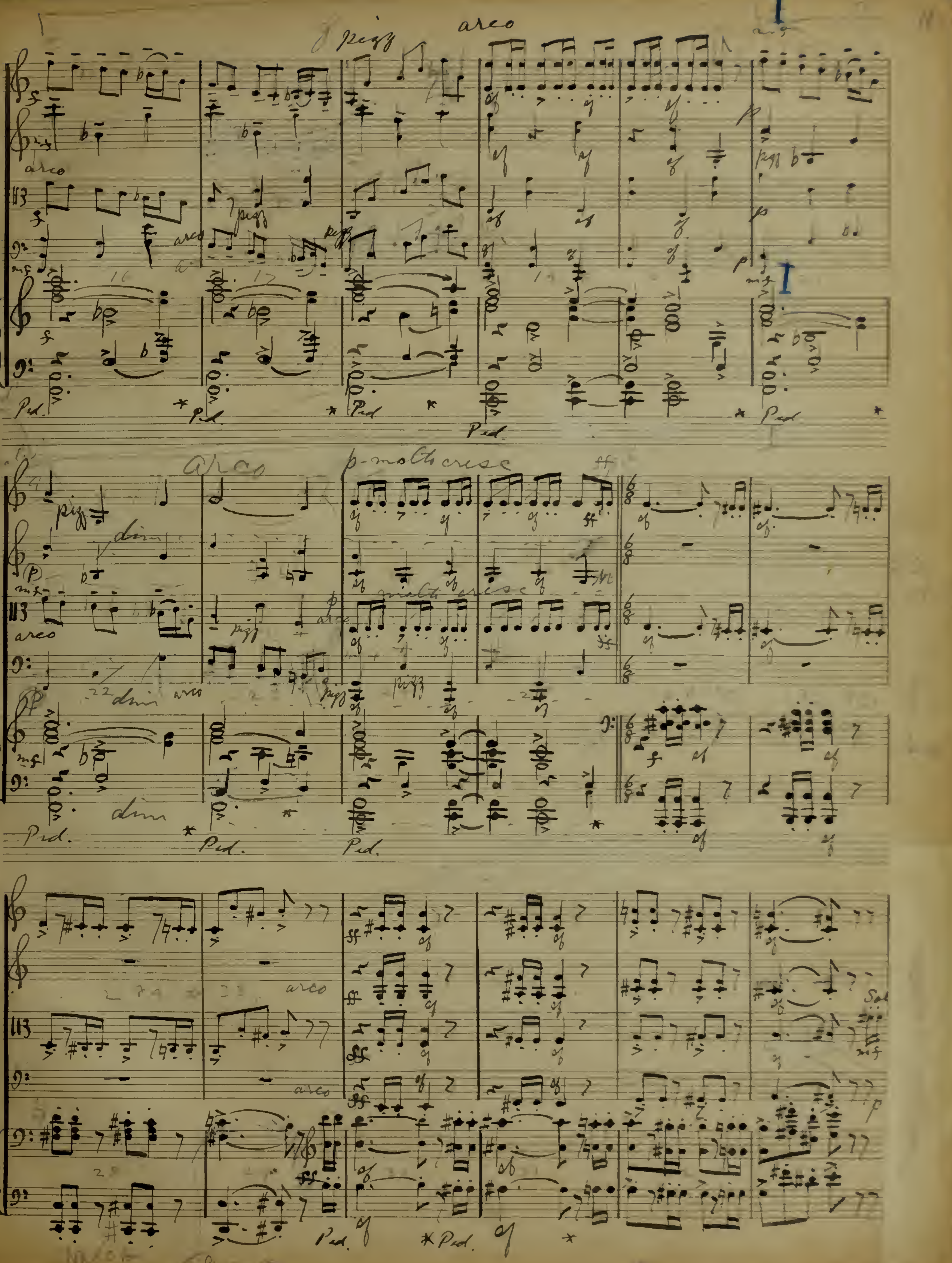

E
arco
pizz
cresc
mf
p
sempre
Ped.
cresc
arco
L.H.
8va
loco
poco
cresc

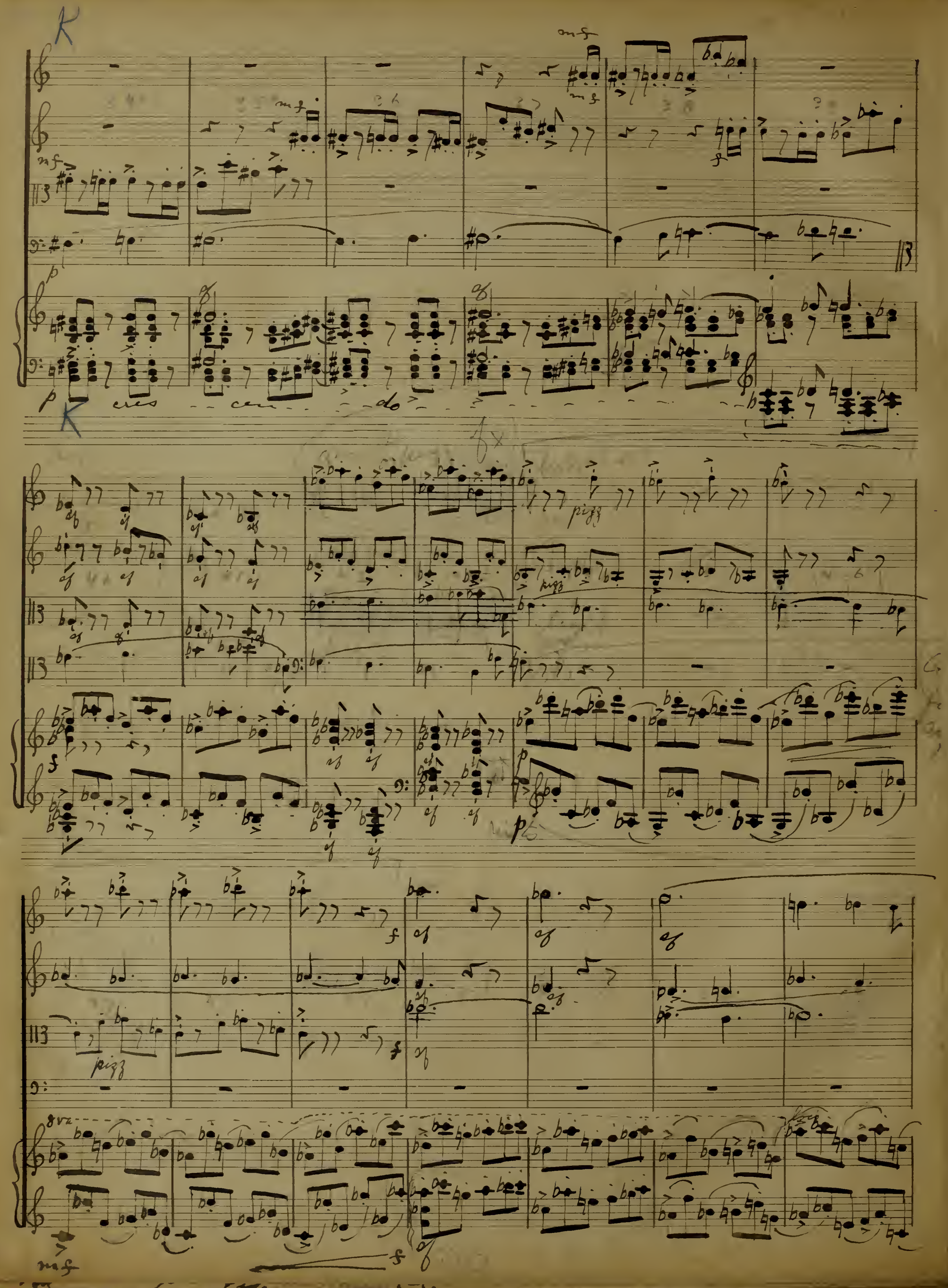


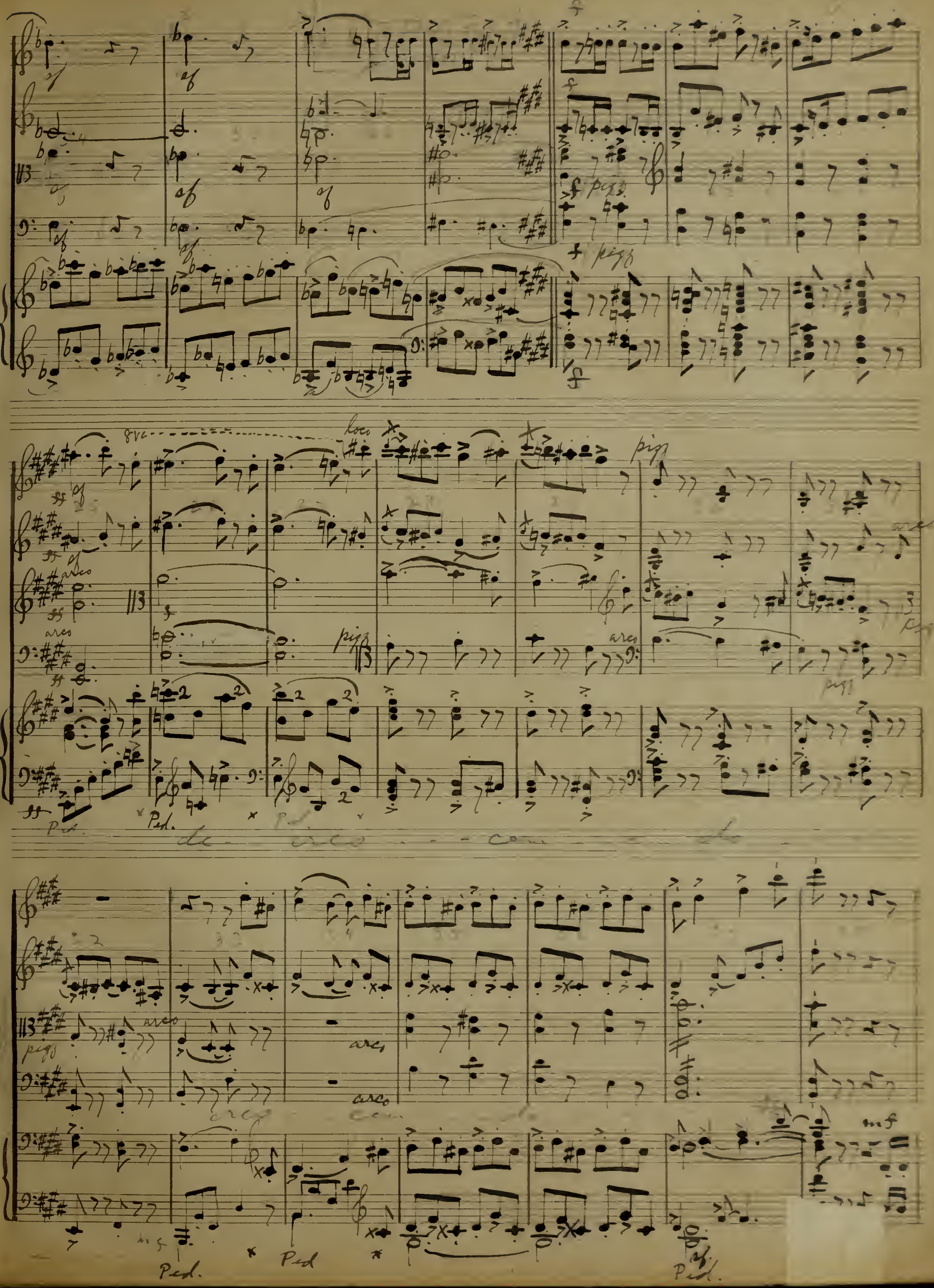
Nr. 25. — Carl Fischer, New-York

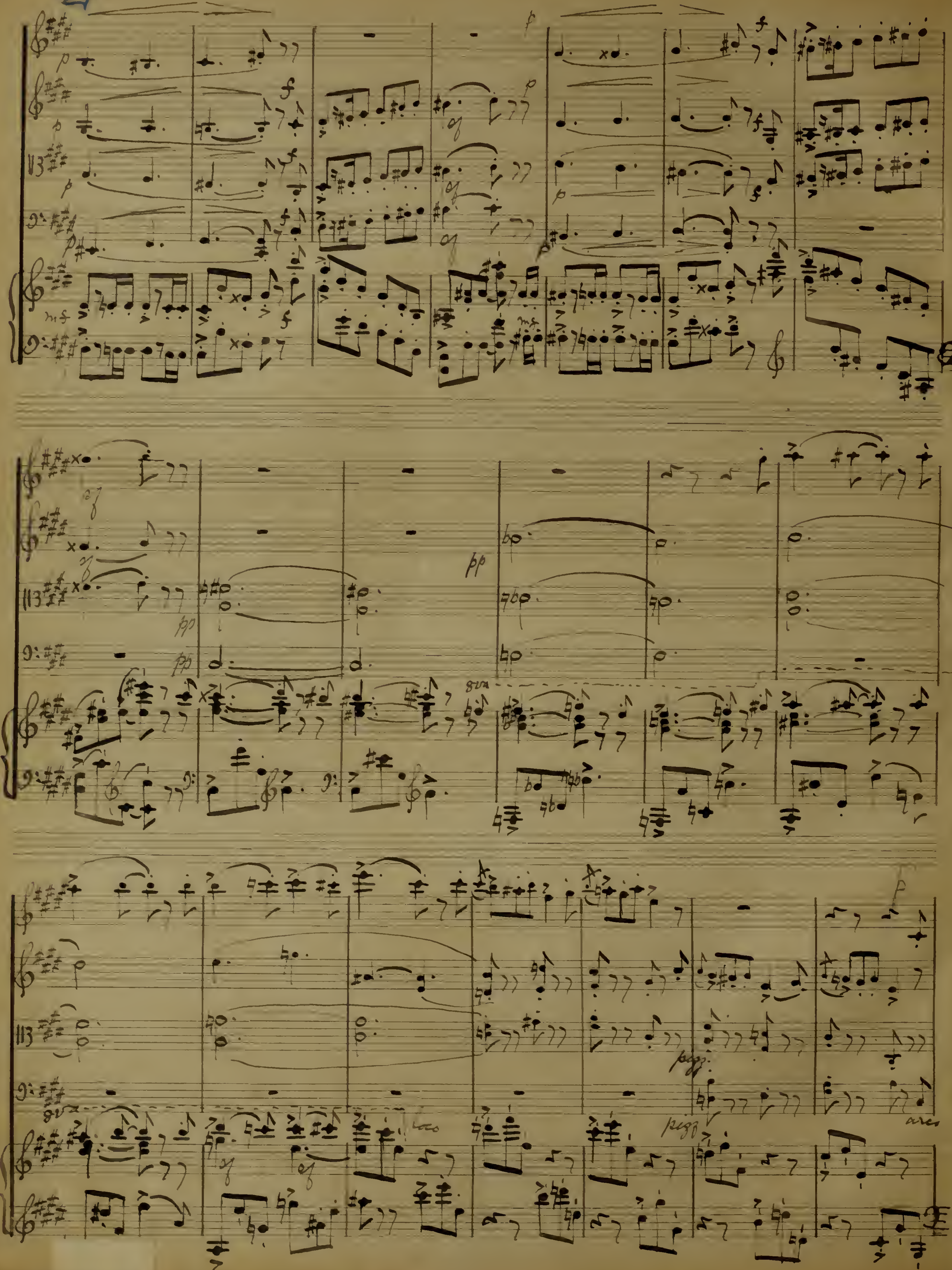


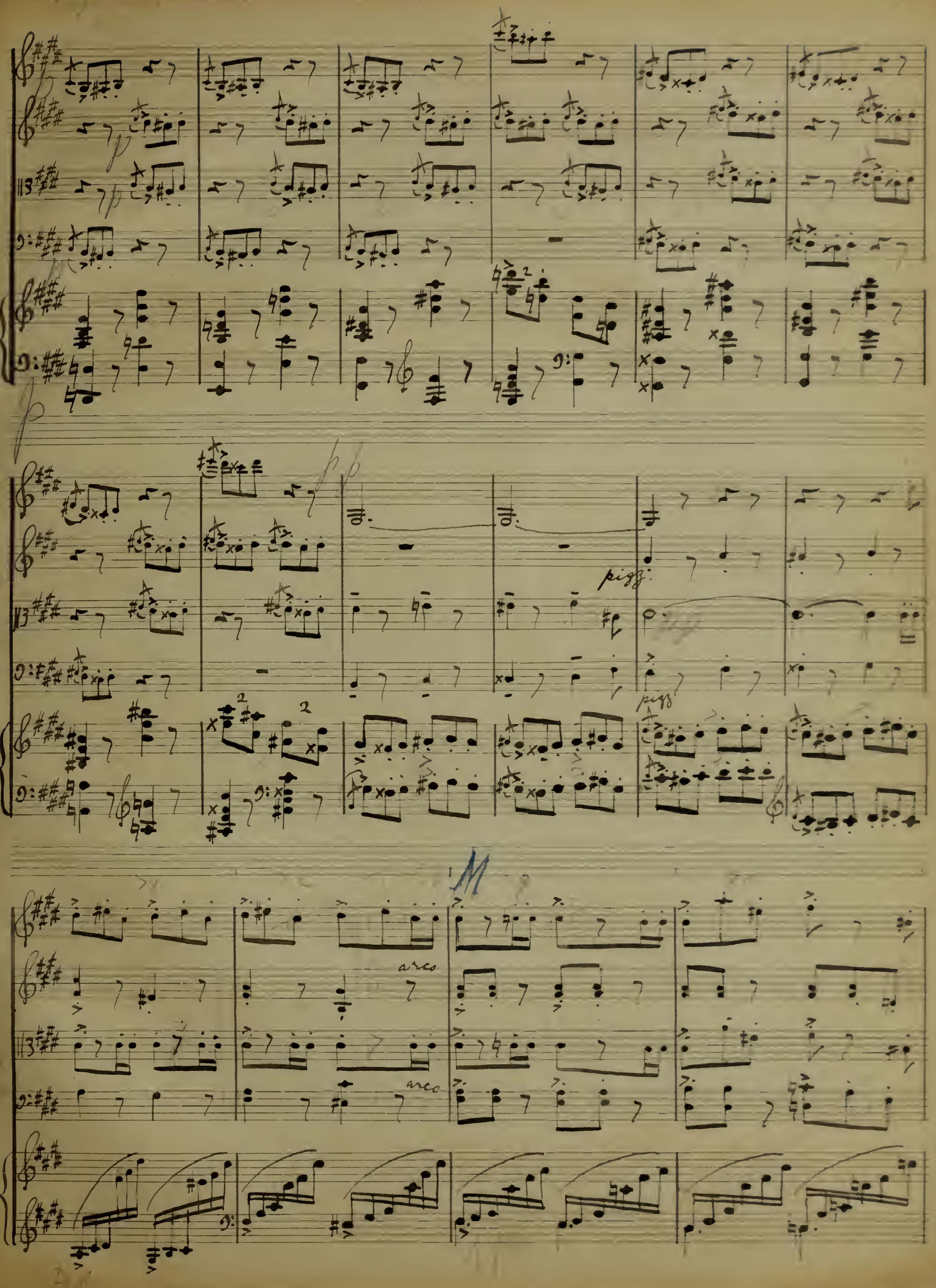
♩=104
poco a poco cres
pizz
arco
Ped.
sempre de - - cres - - cen - - do

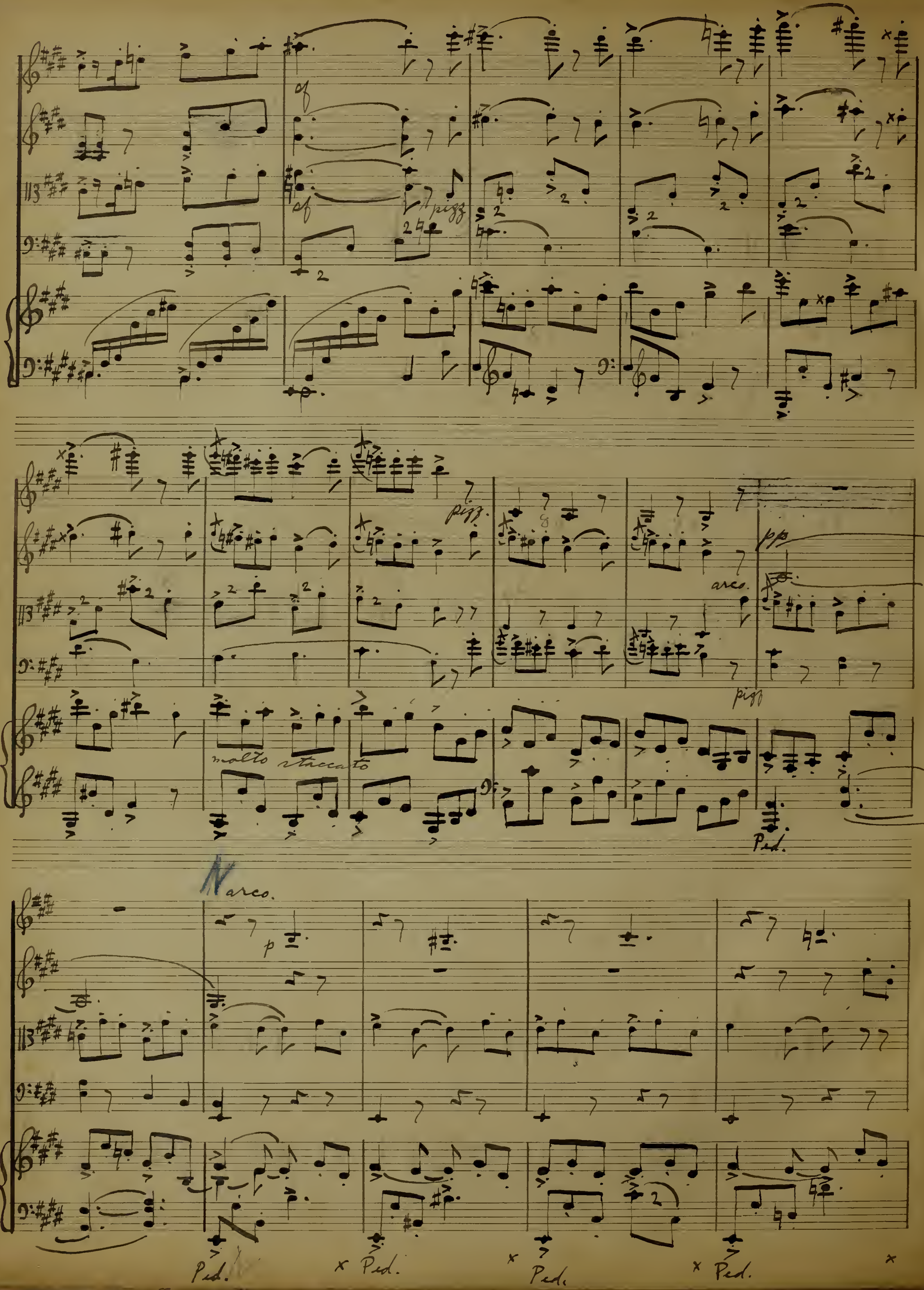

pizz
arco
Ped.
dim
p-molto cresc
Sol


K
mf
p
cres - - cen - - do
pizz
f
8va
mf

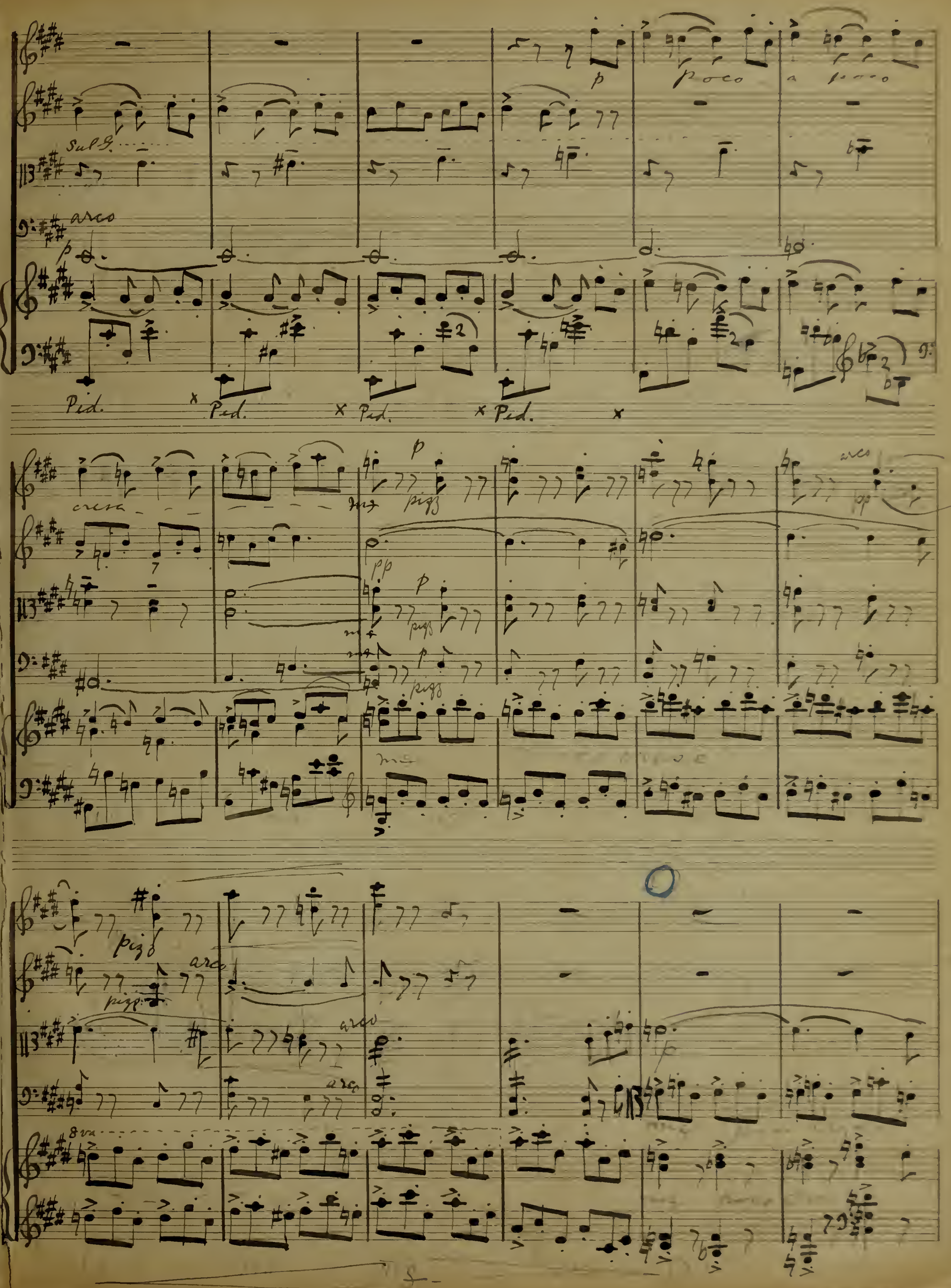

pizz
arco
loco
Ped.


pp
8va
pizz
arco

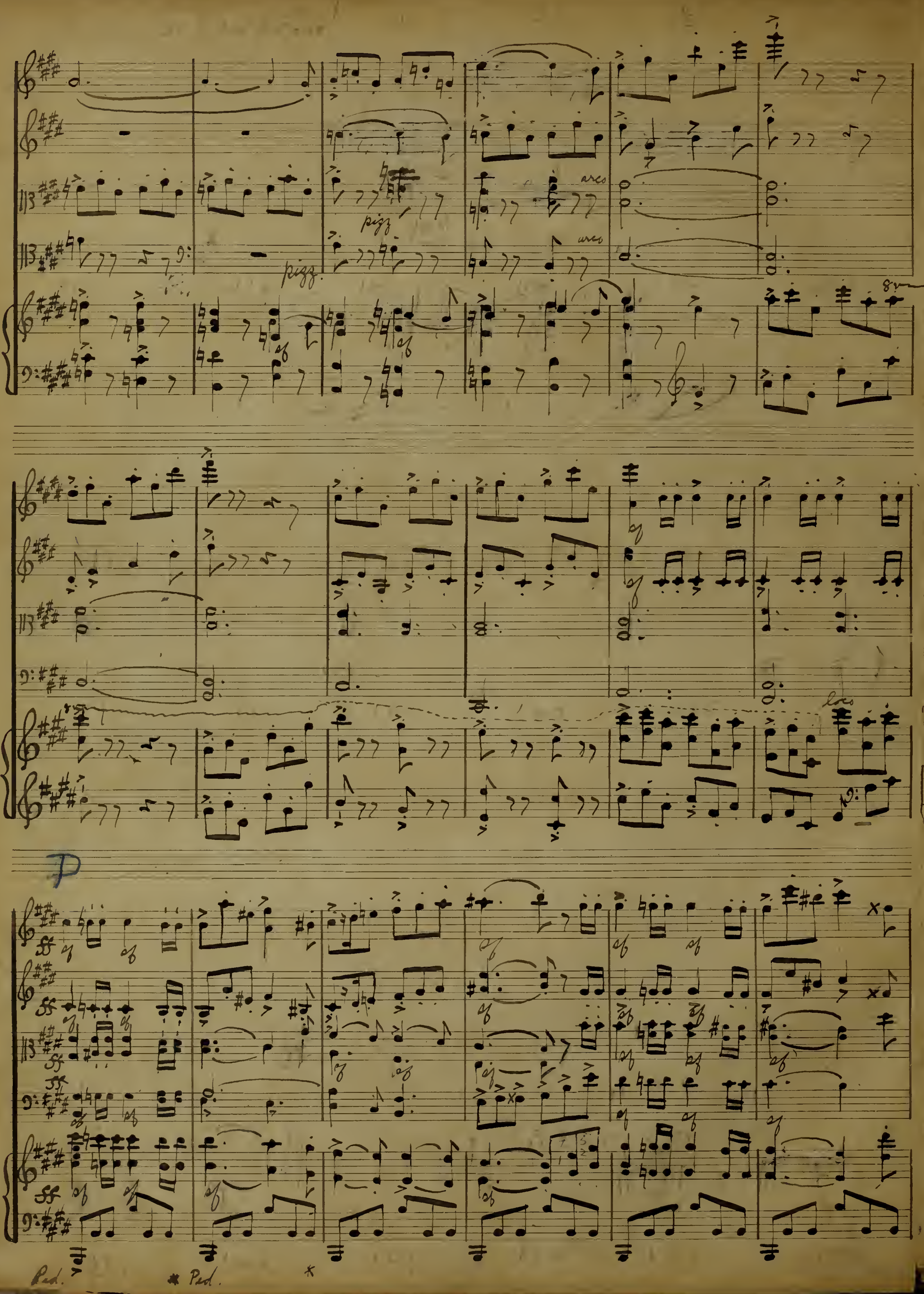

pizz
pizz
M
arco
arco

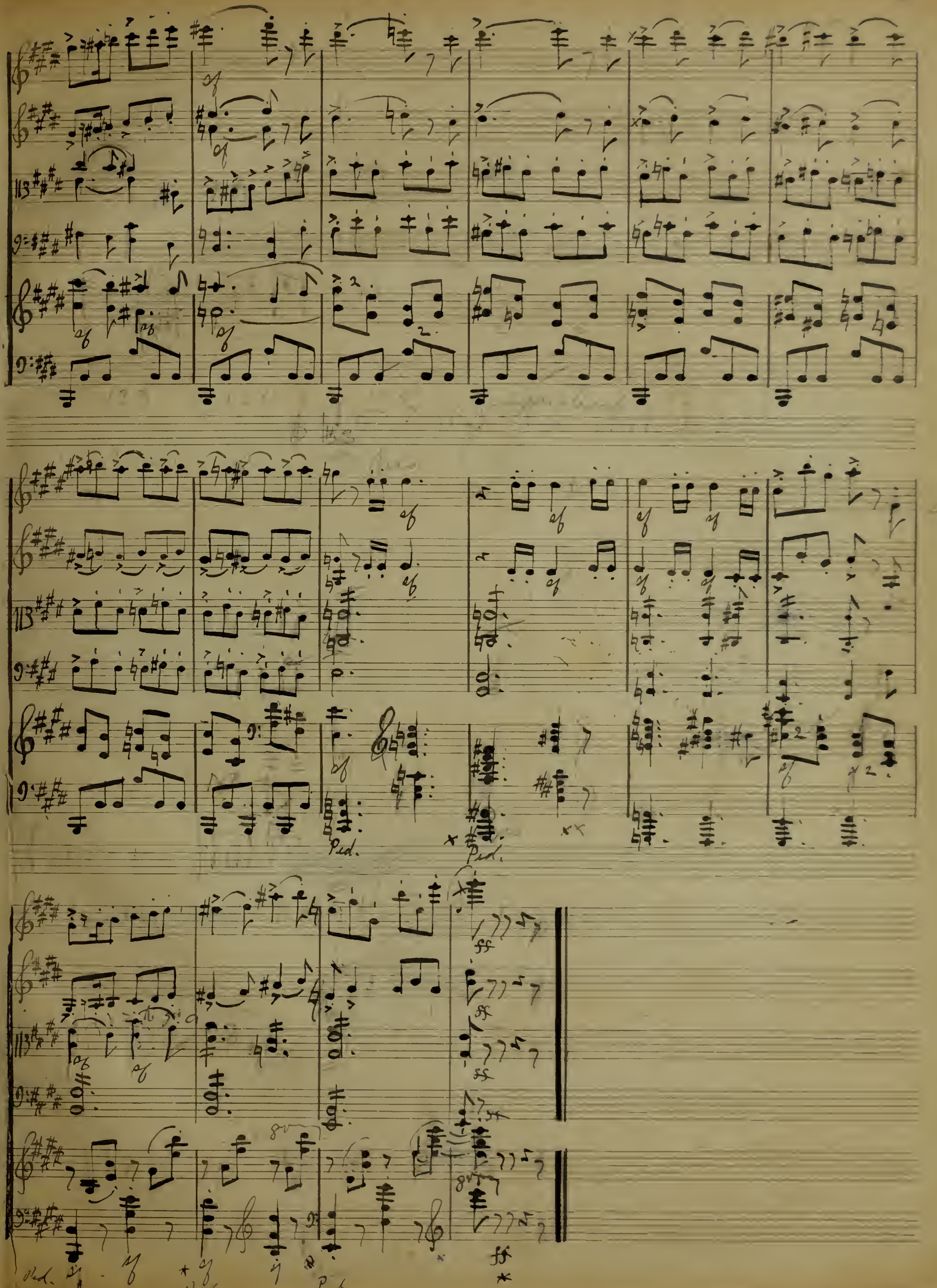


pizz
arco.
molto staccato
pp
Ped.
arco.
p
Ped.
Ped.
Ped.
Ped.



Sul G.
arco
poco a poco
Ped.
cresc.
pizz
arco
pizz
arco
8va


pizz
pizz.
arco
arco
8va
loco
P
ff
Ped.
* Ped.
*


Ped.
ff

Quintett

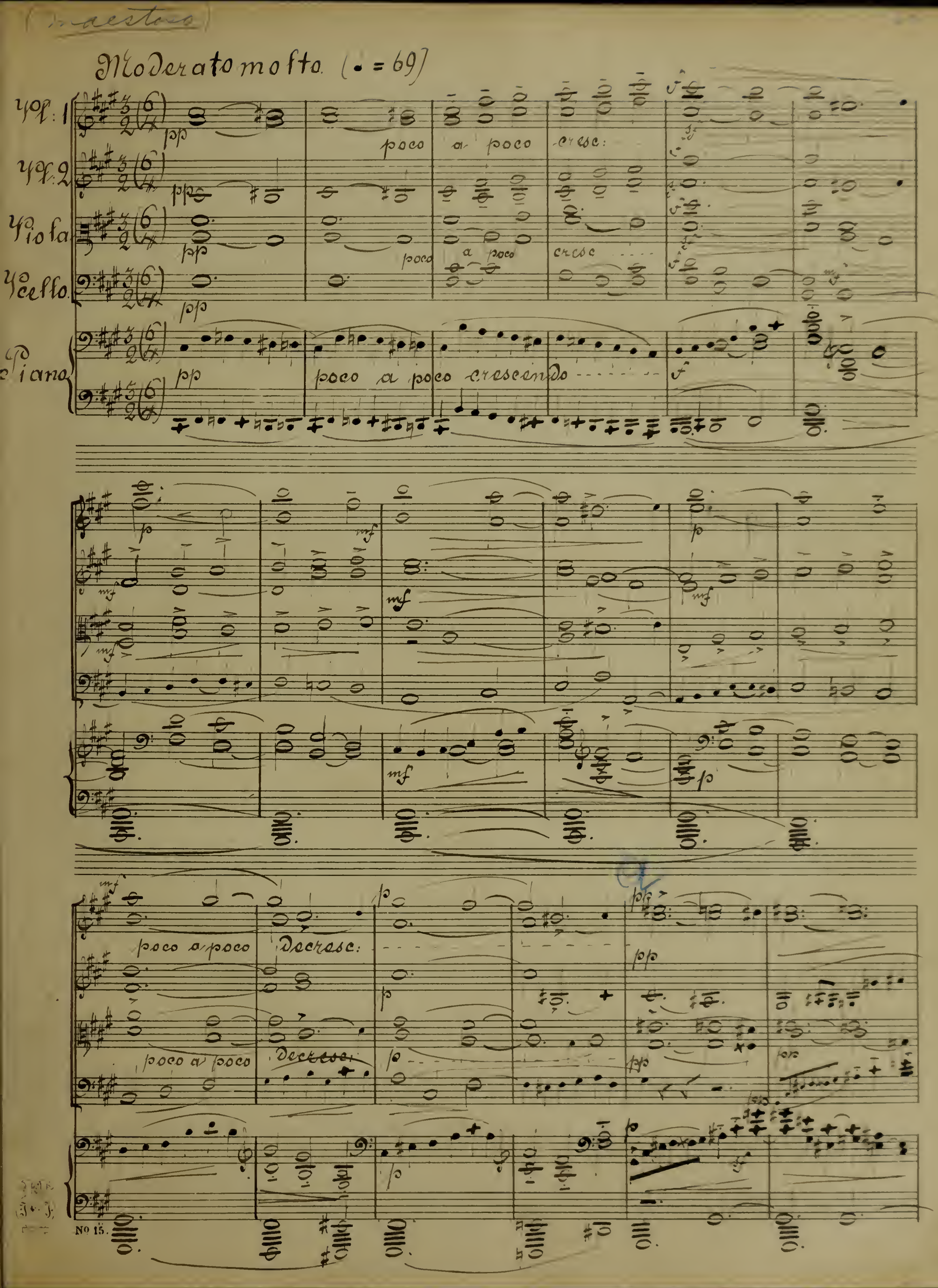
für Pianoforte und Streichquartett

von

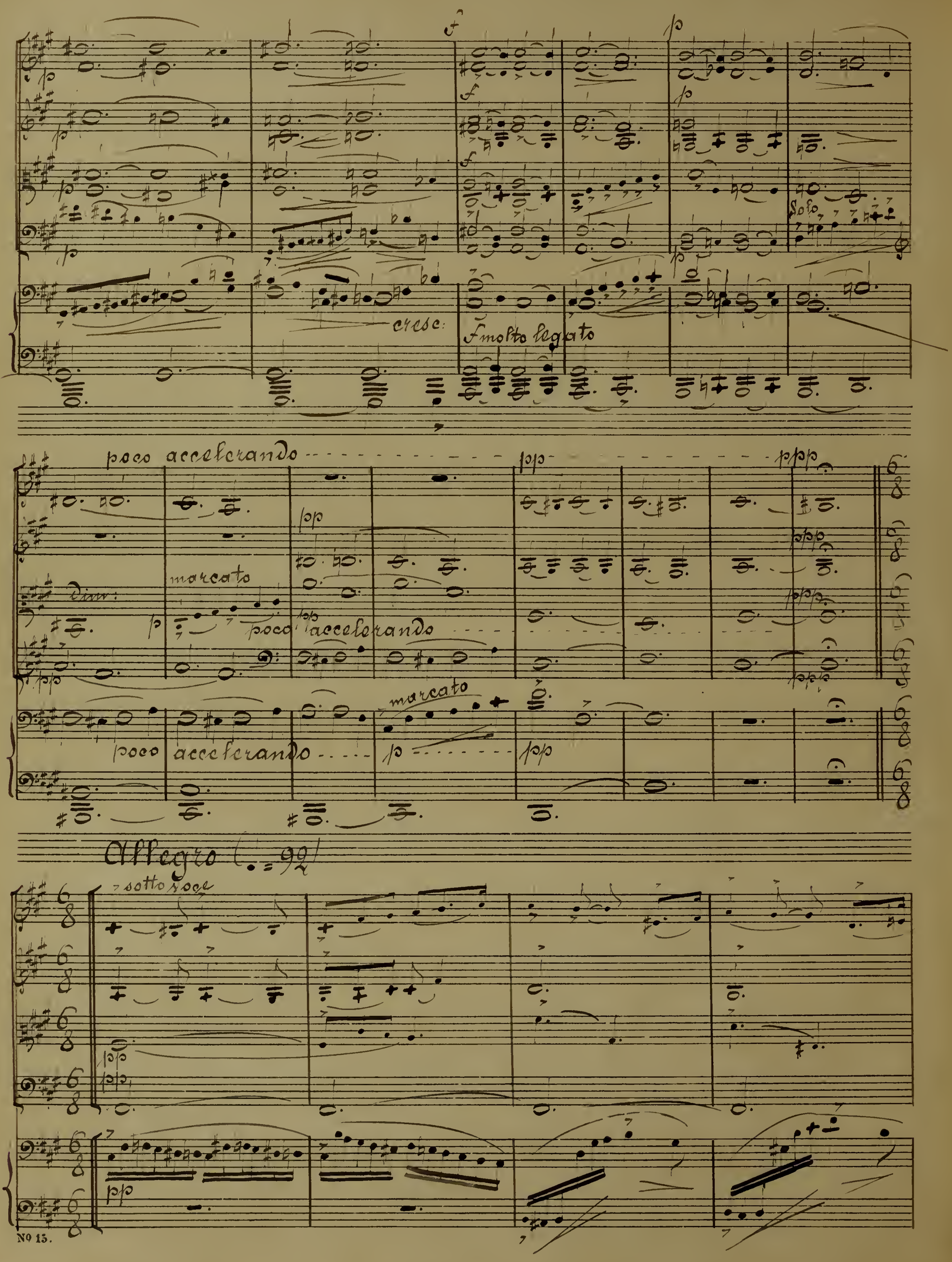
Edgar Stillman-Kelley

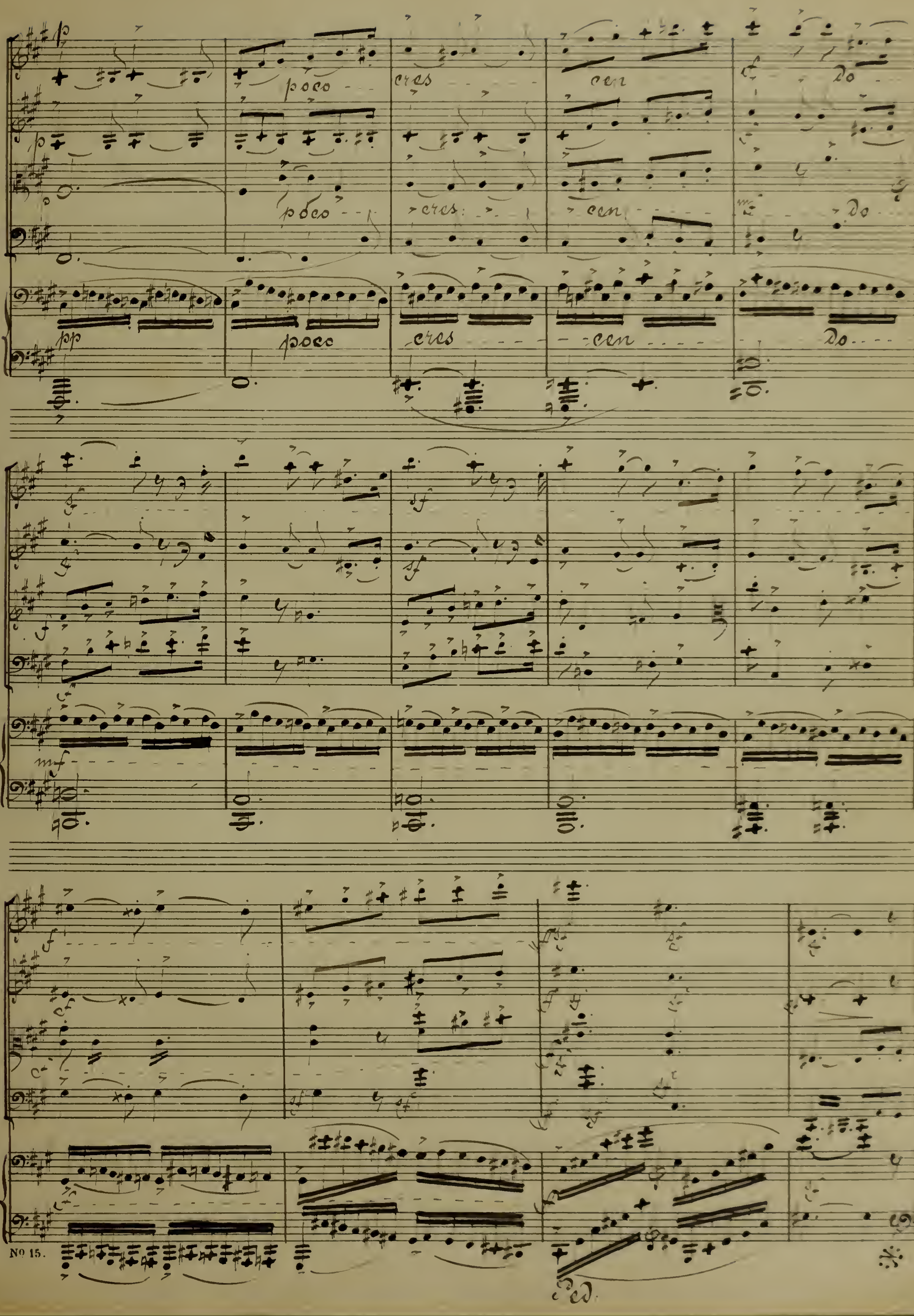
Op. 20. No 4.

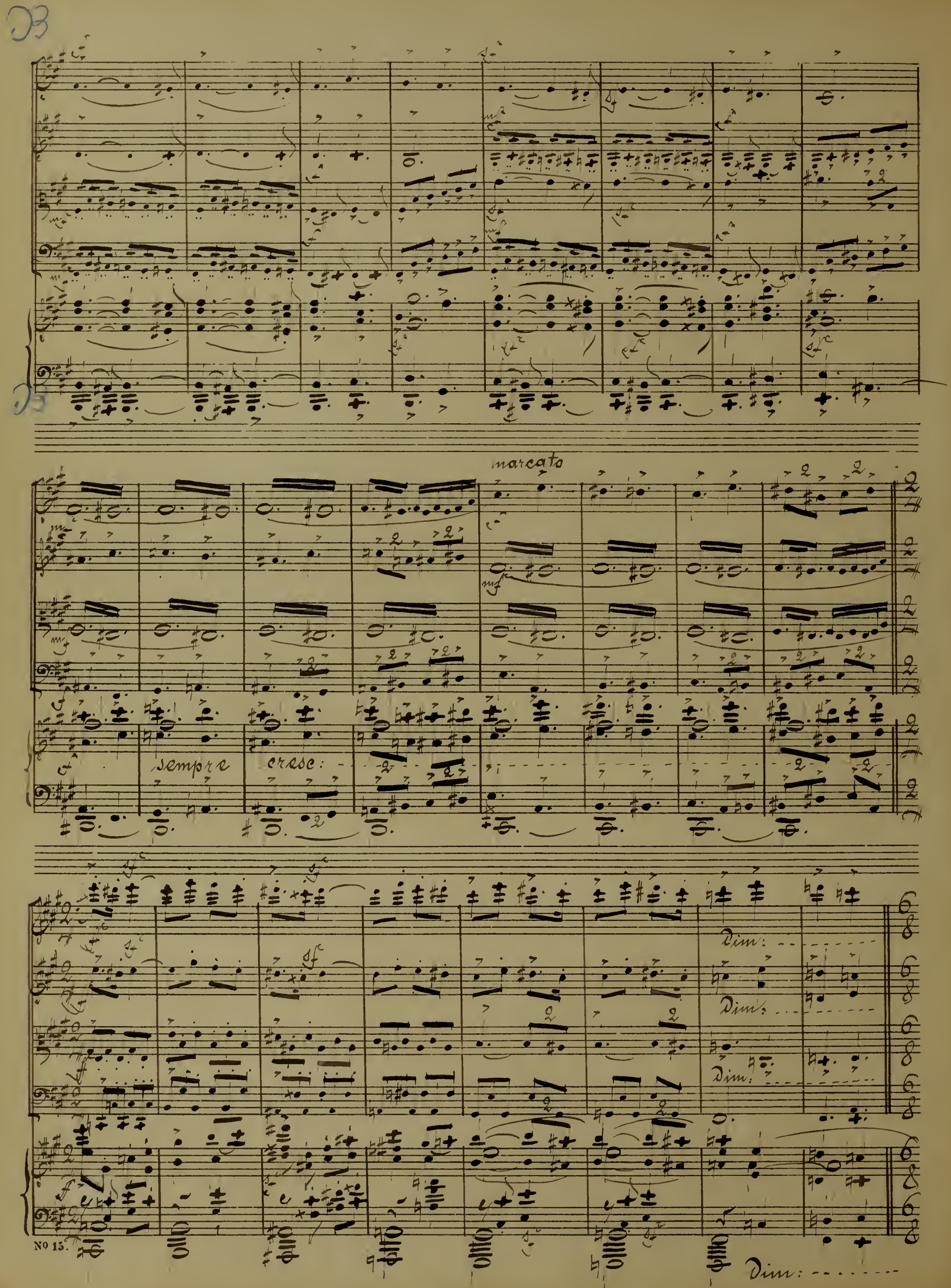
Nº 15.

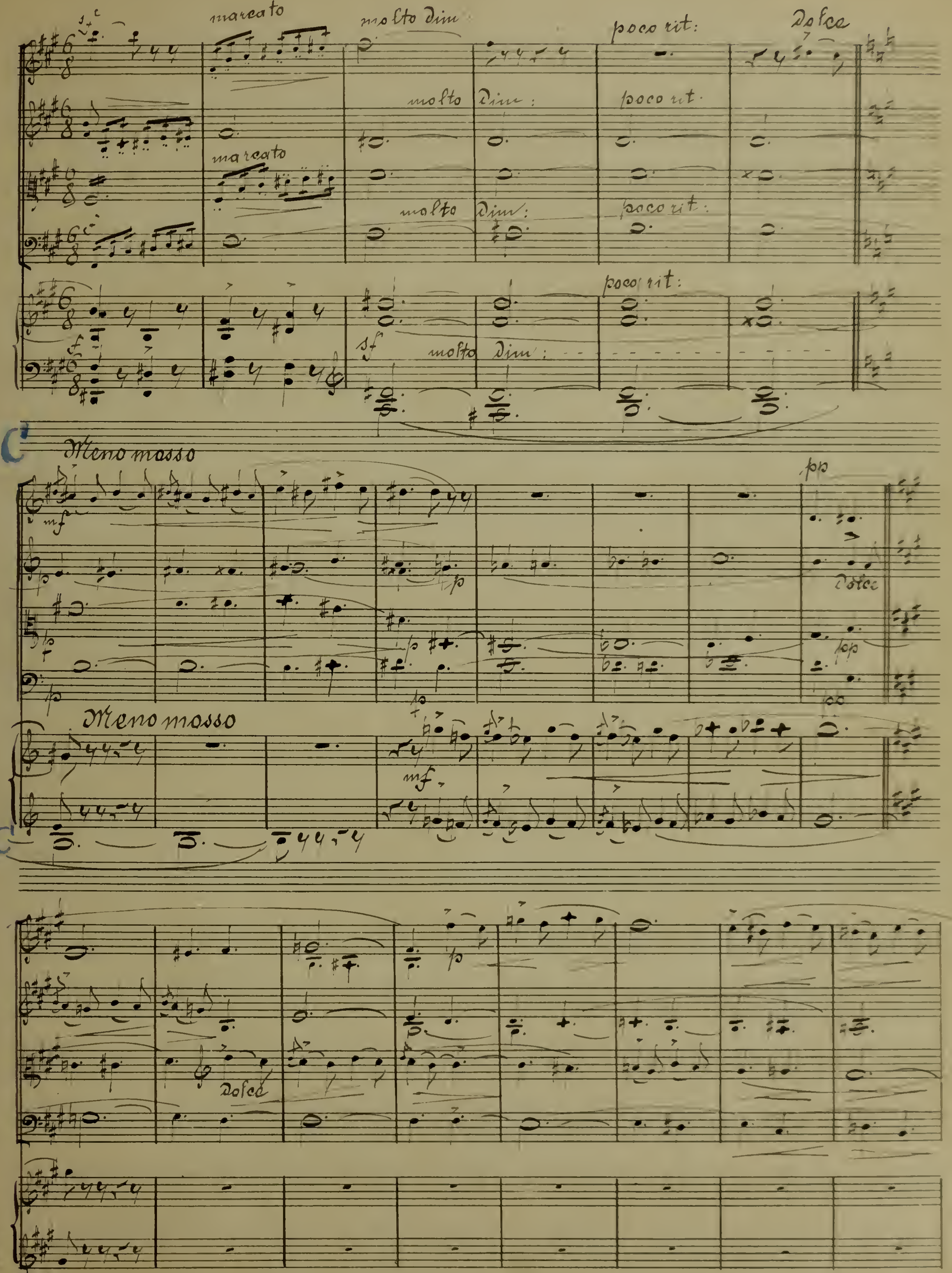


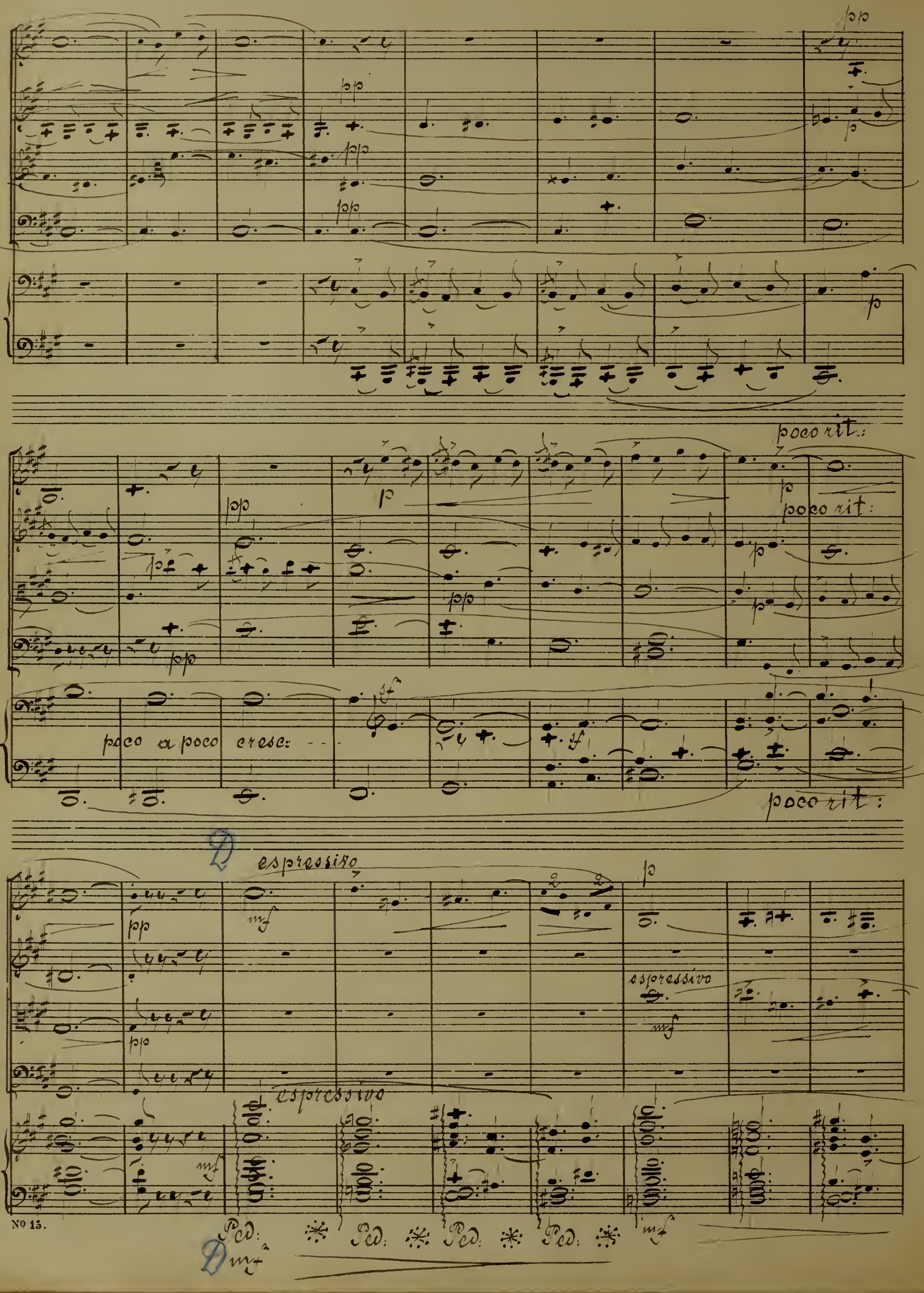
(maestoso)
Moderato molto. (♩ = 69)
Vol. 1
Vol. 2
Viola
Vcello.
Piano
pp
poco a poco
cresc:
poco a poco
cresc
poco a poco crescendo
f
mf
p
poco a poco
Decresc:
pp
No 15.

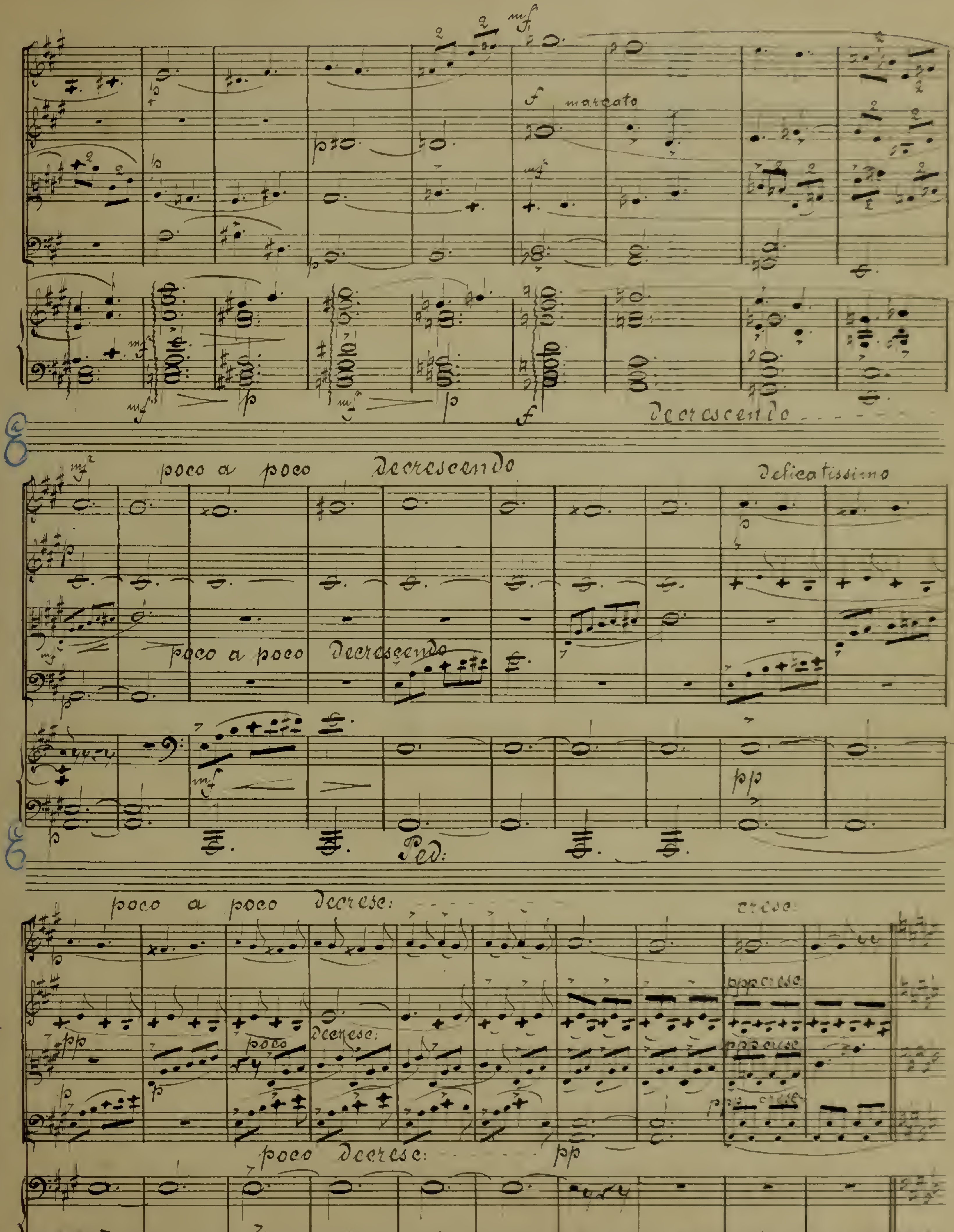

f
p
f
p
Solo
cresc:
F molto legato
poco accelerando
pp
ppp
marcato
Dim:
poco accelerando
marcato
poco accelerando
pp
Allegro (♩. = 92)
sotto voce
pp

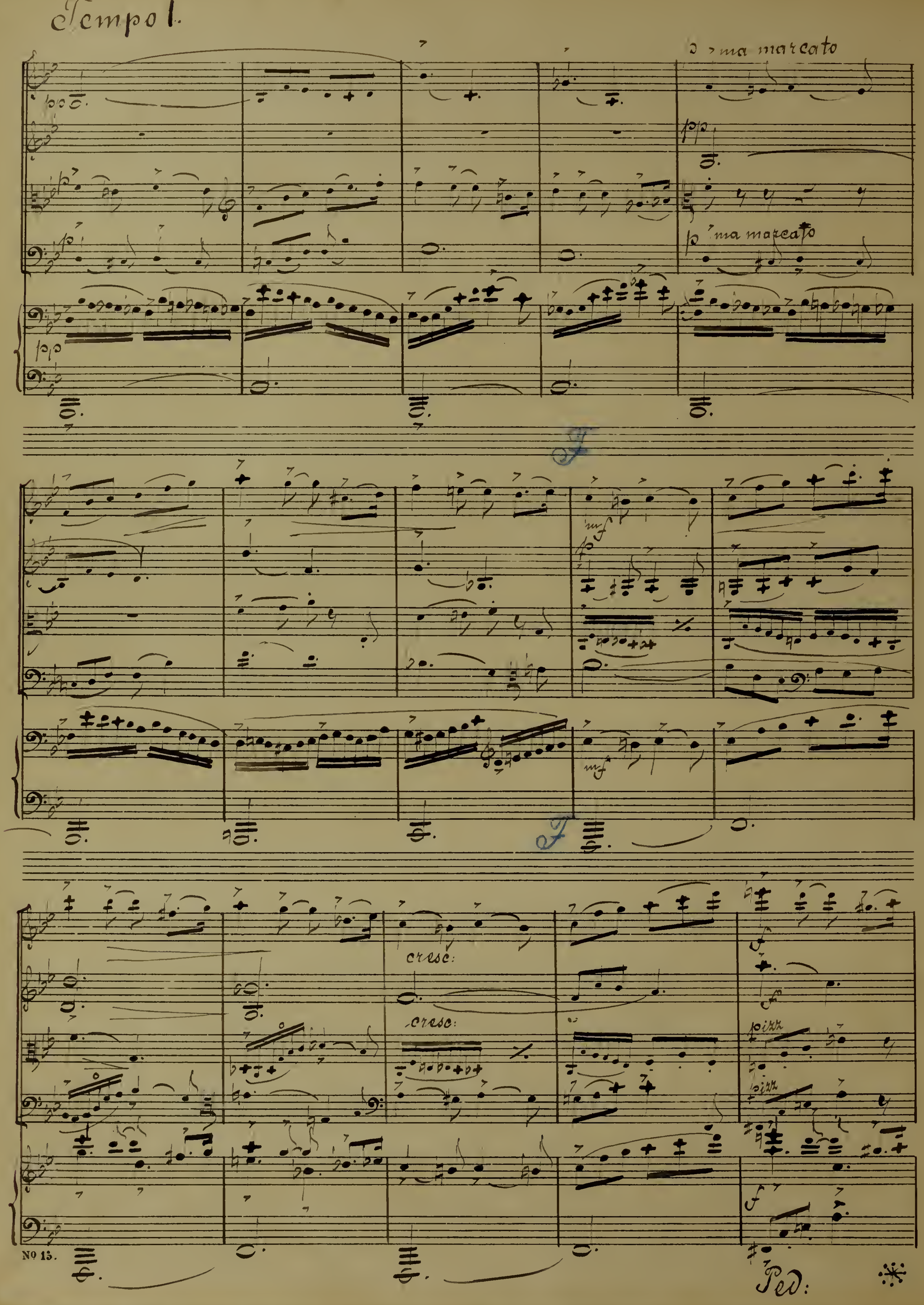

p
poco
cres
cen
do
pp
mf
sf
f
Ped.

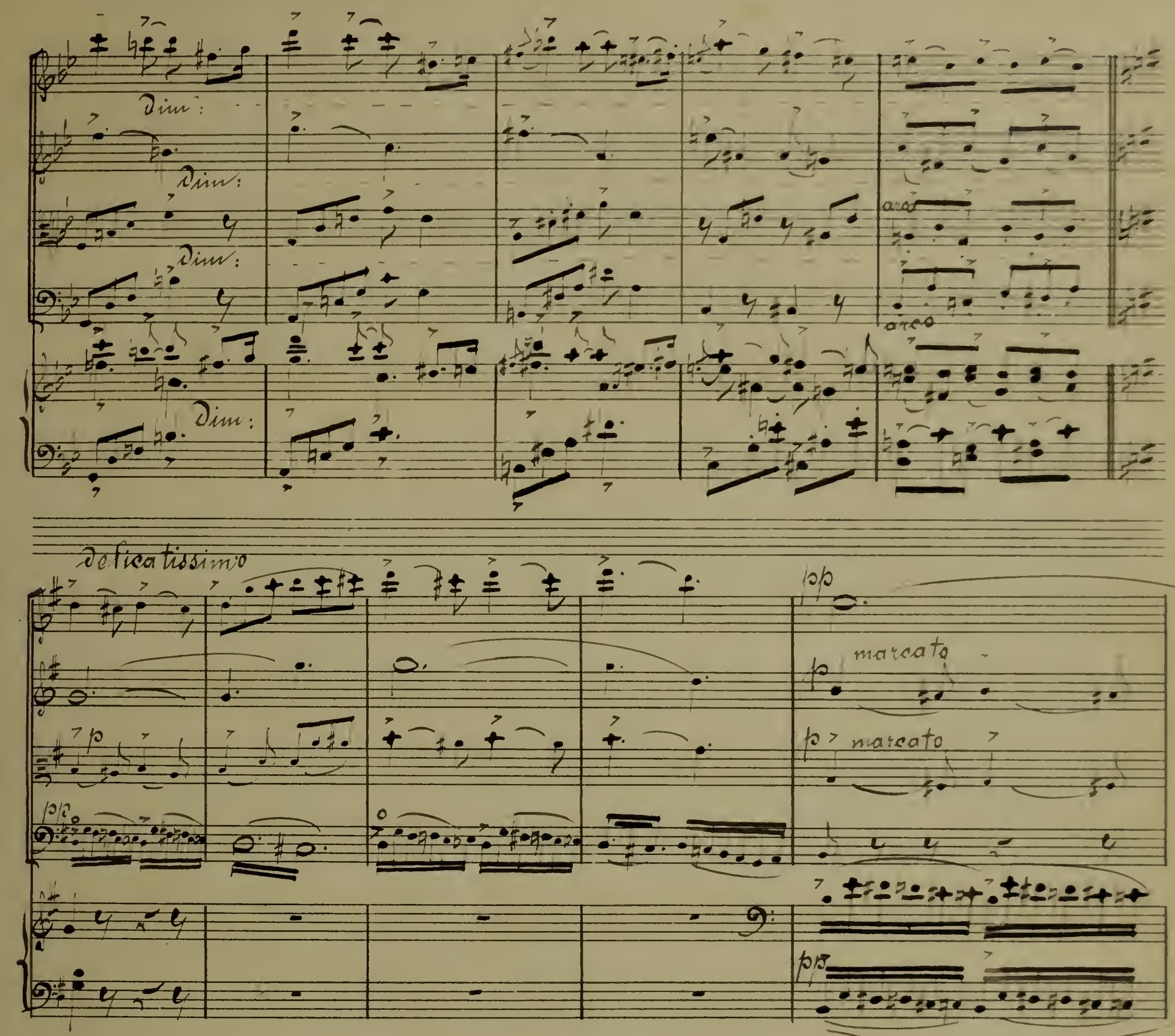

marcato
sempre
cresc:
Dim:
Dim:
Dim:
Dim:
Nº 15.

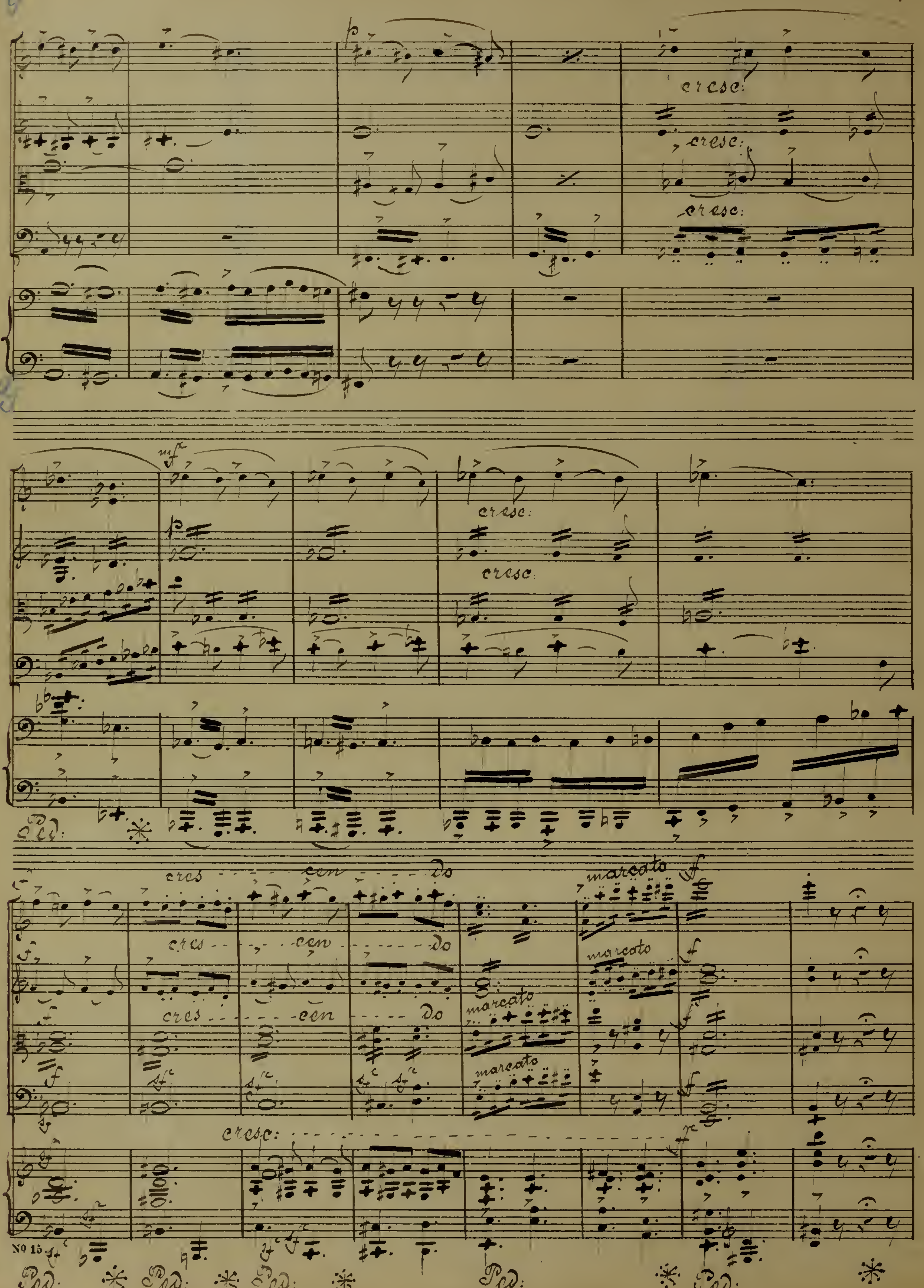

marcato
molto Dim
poco rit:
Dolce
molto Dim:
poco rit.
marcato
molto Dim:
poco rit:
poco rit:
sf
molto Dim:
Meno mosso
mf
pp
p
Dolce
pp
p
Meno mosso
mf
p
Dolce

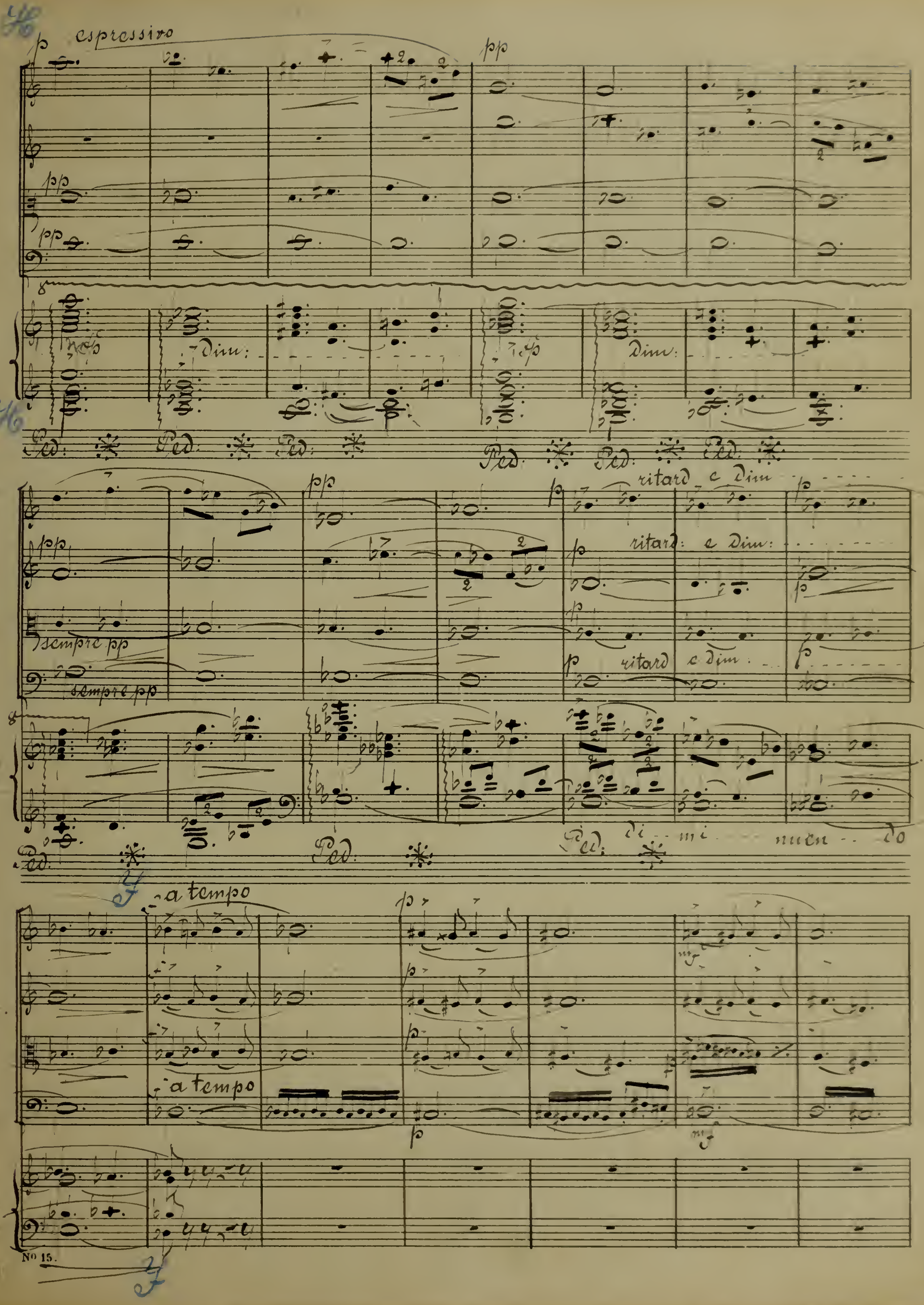

pp
poco rit:
poco a poco cresc:
D
espressivo
Ped:
mf

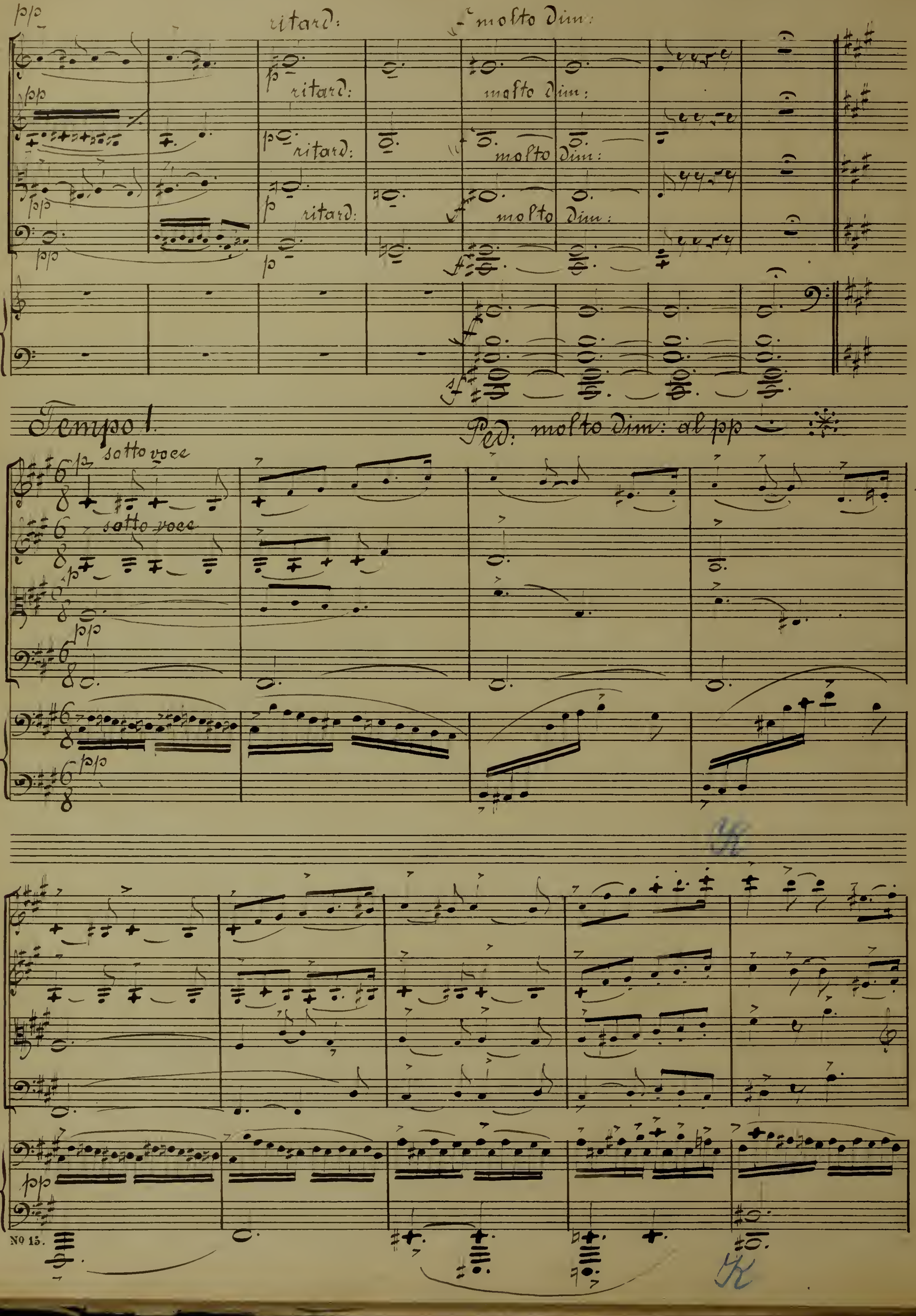

mf
marcato
f
Decrescendo
poco a poco Decrescendo
Delicatissimo
poco a poco Decrescendo
Ped:
poco a poco decresc:
cresc:
poco
decresc:
poco decresc:
pp
ppp
No 15.

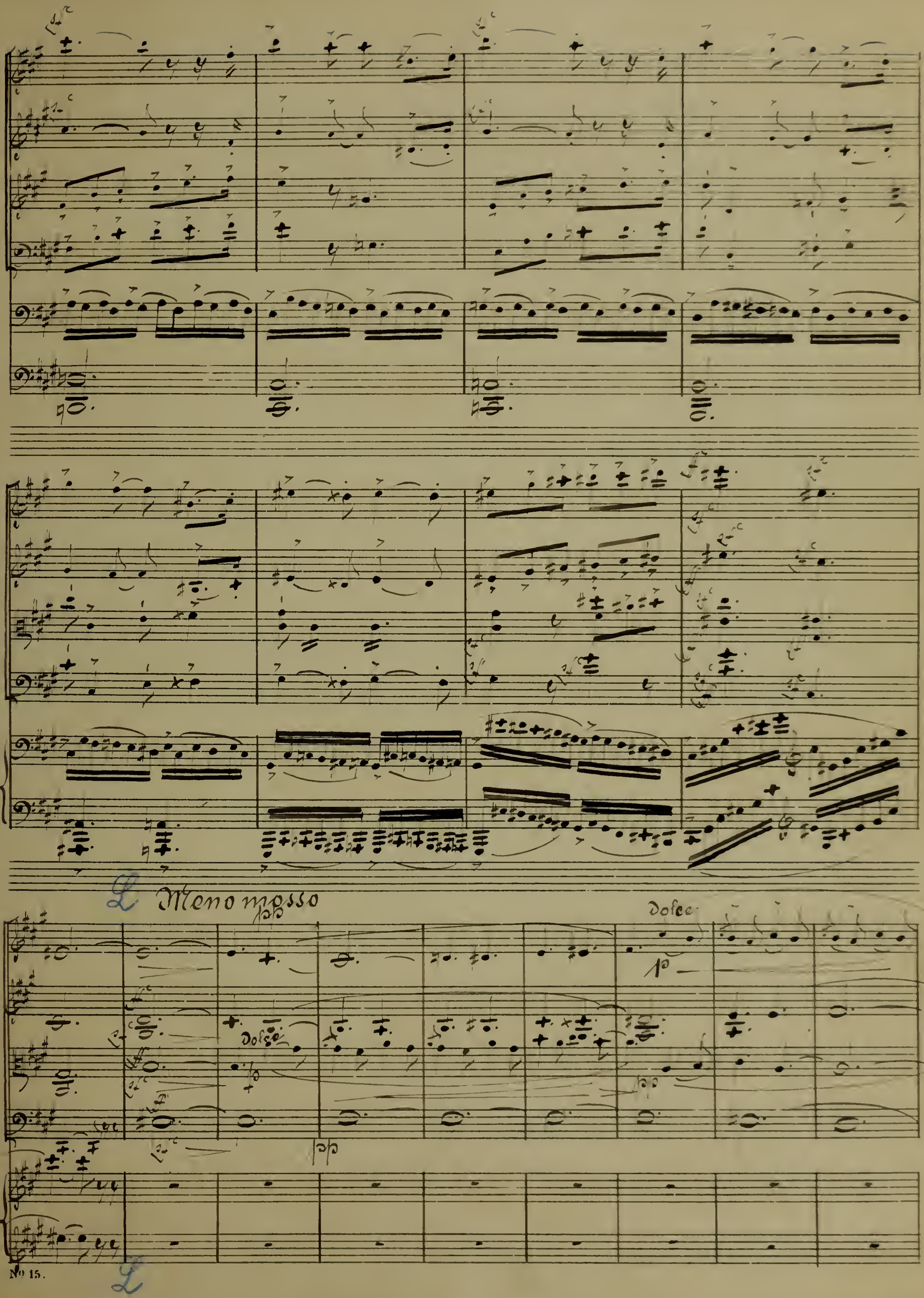

Tempo I.
p ma marcato
pp
p ma marcato
pp
mf
mf
p
cresc:
cresc:
pizz
pizz
f
f
No 13.
Ped:

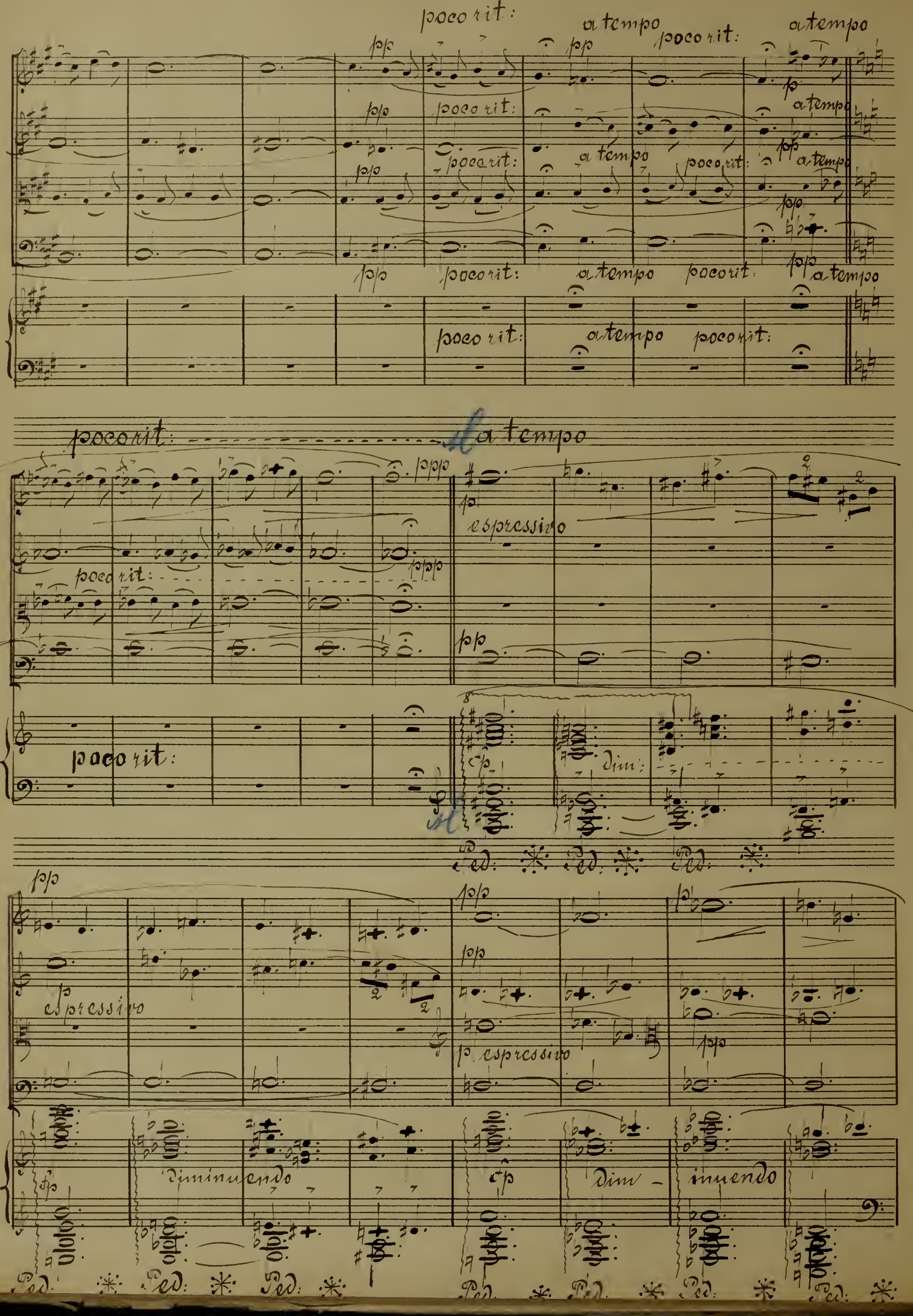

Dim:
Dim:
Dim:
arco
arco
Dim:
delicatissimo
pp
marcato
p
p
marcato
pp
pp
p
p

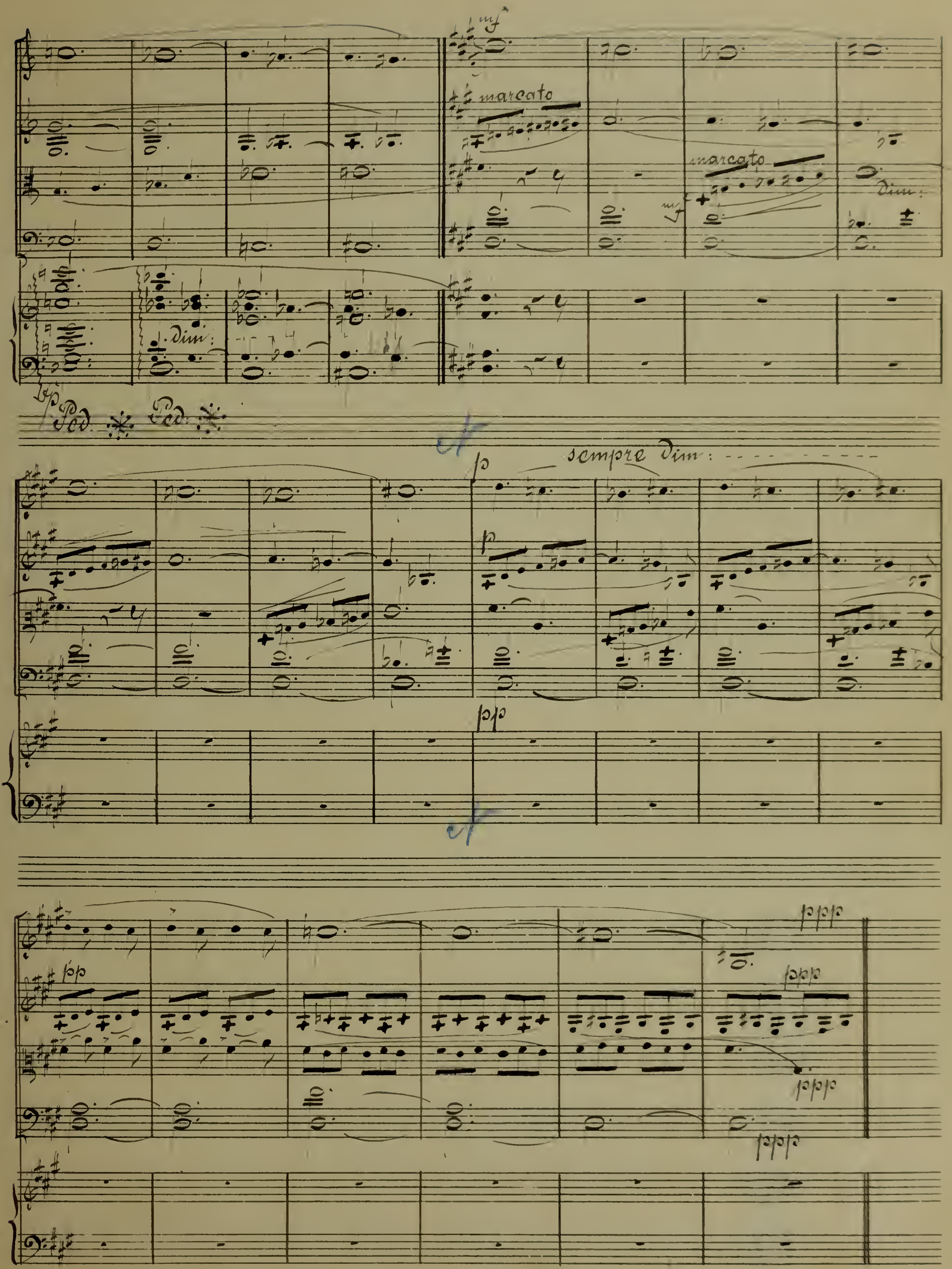

cresc:
cresc:
cresc:
cresc:
cresc:
cres - - - cen - - - do
cres - - - cen - - - do
cres - - - cen - - - do
marcato
marcato
marcato
marcato
cresc:
Ped:


espressivo
Dim:
Ped.
ritard. e Dim.
sempre pp
ritard. e dim.
di - mi - nuen - do
a tempo
No 15.


pp
ritard:
molto Dim:
p ritard:
pp
Tempo I.
Ped: molto Dim: al pp
sotto voce
sotto voce
pp
No 15.

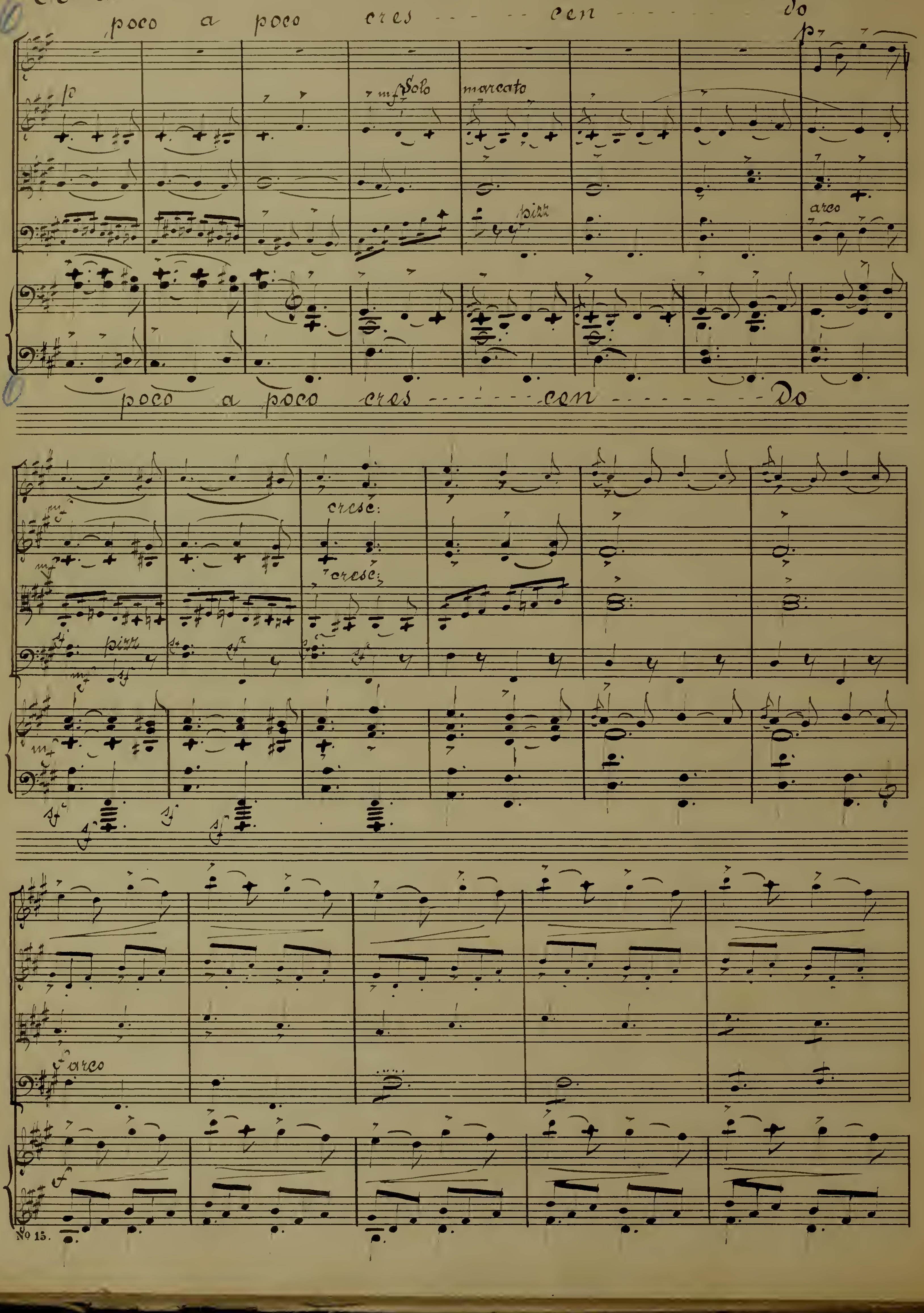

L
Meno mosso
pp
Dolce
Dolce
p
pp
L

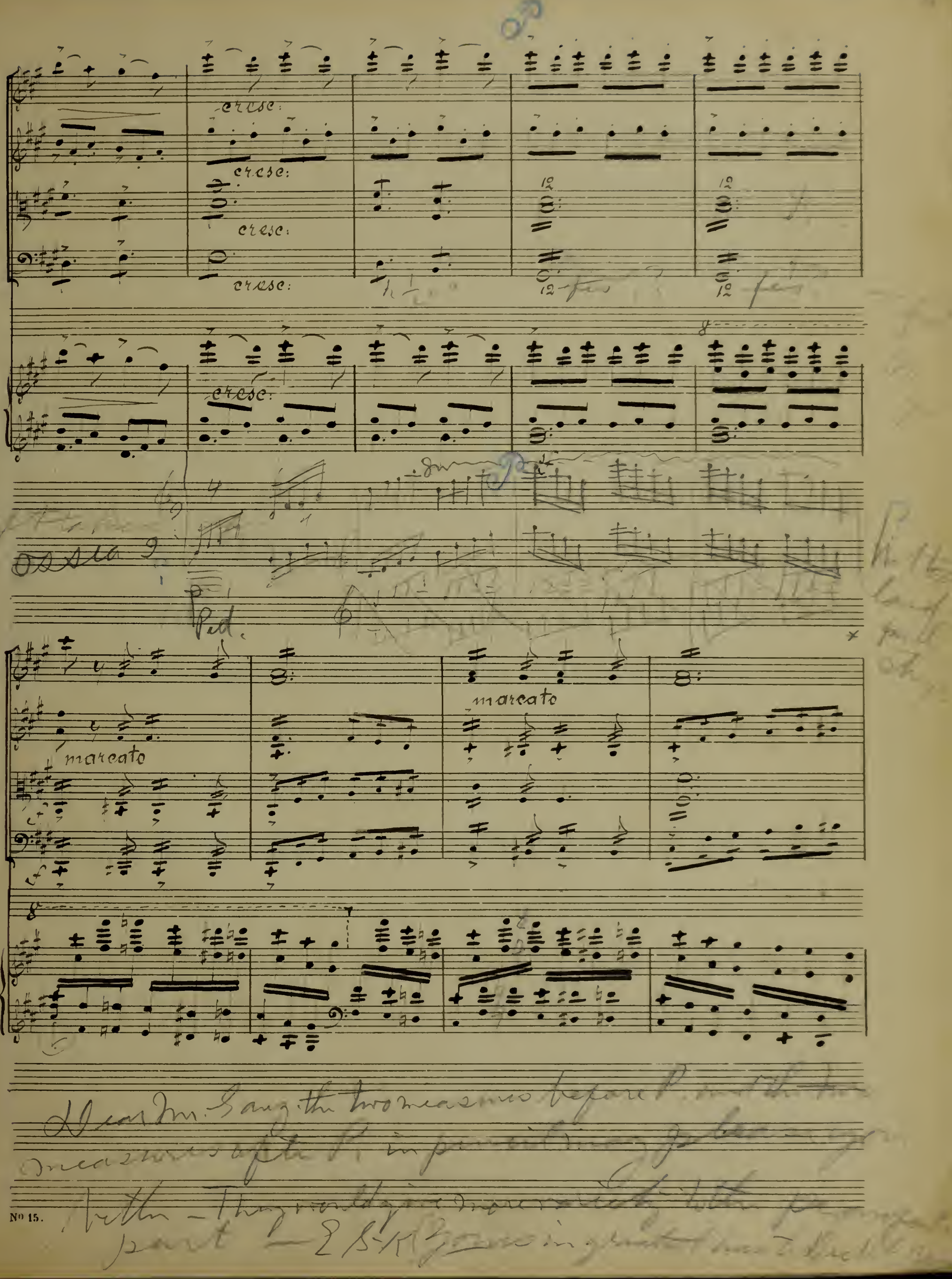

poco rit:
a tempo
poco rit:
a tempo
pp
poco rit:
a tempo
poco rit:
a tempo
poco rit:
a tempo
poco rit:
a tempo
poco rit:
a tempo
poco rit:
A a tempo
espressivo
poco rit:
ppp
pp
dim:
poco rit:
Ped.
pp
espressivo
p espressivo
diminuendo
Dim - inuendo
Ped.

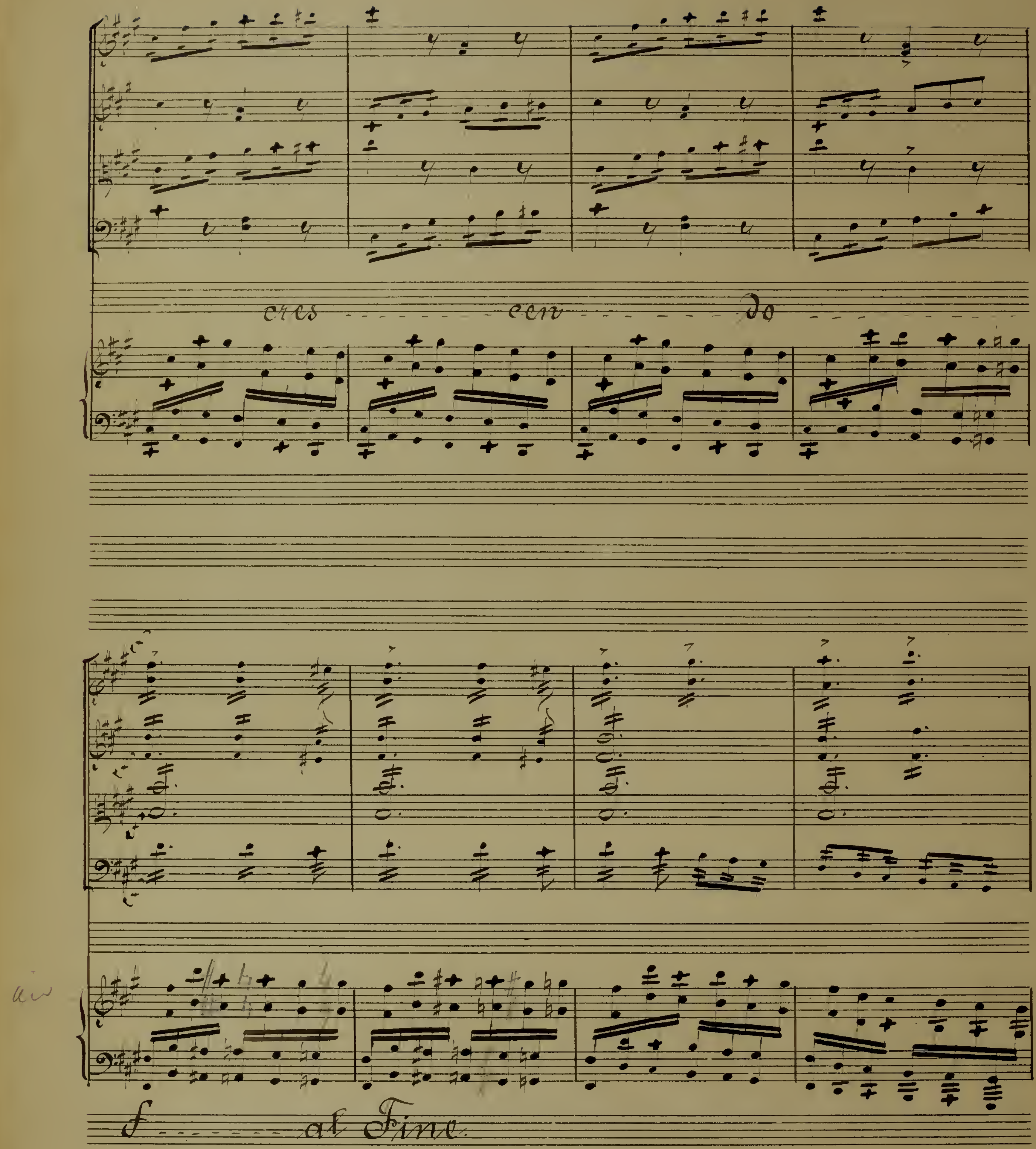

mf
marcato
marcato
Dim:
Dim:
Ped. ✳ Ped. ✳
p
sempre dim: - - - - - - - - -
p
pp
pp
pppp
pppp
pppp
pppp

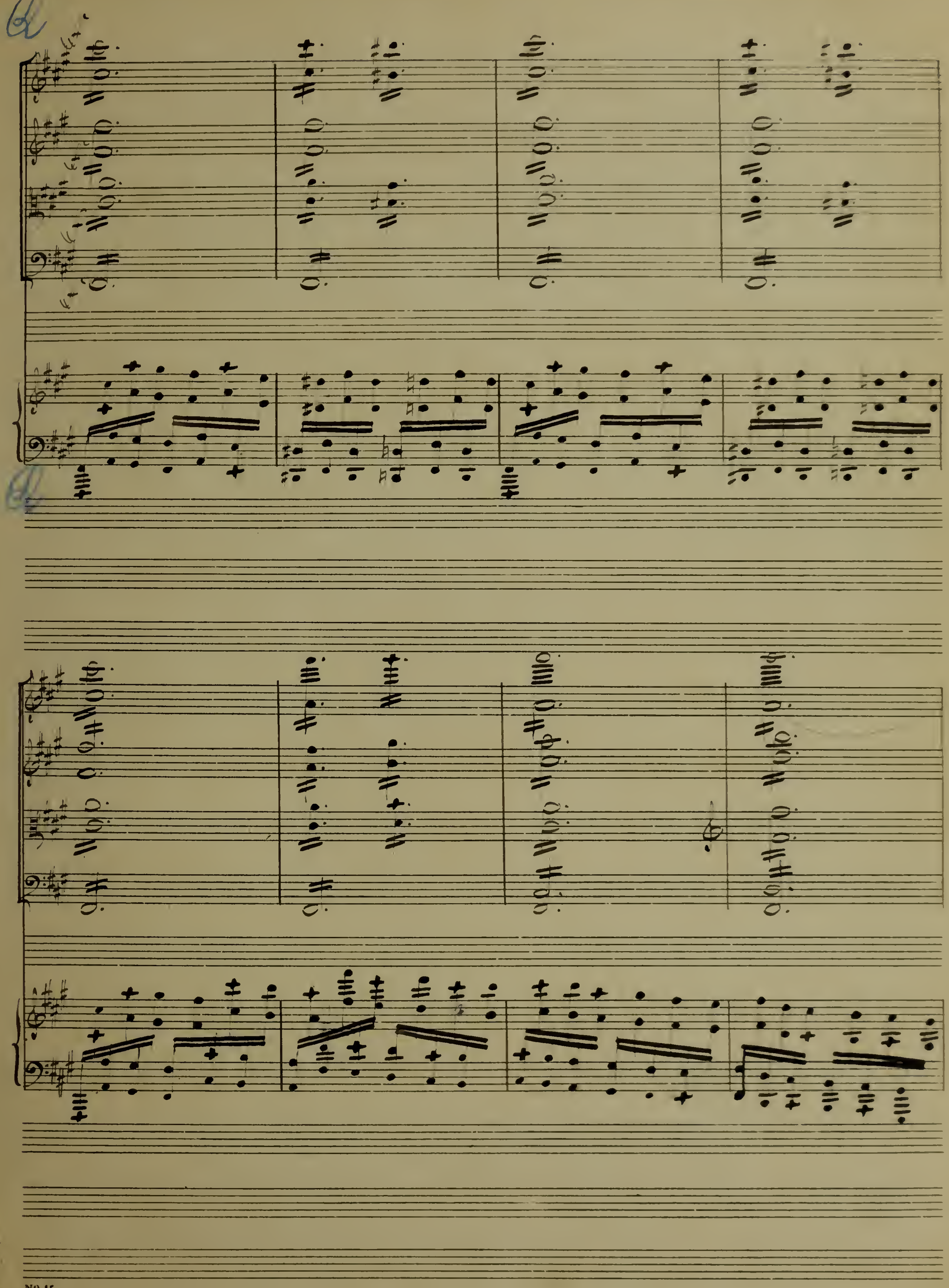
No 15.

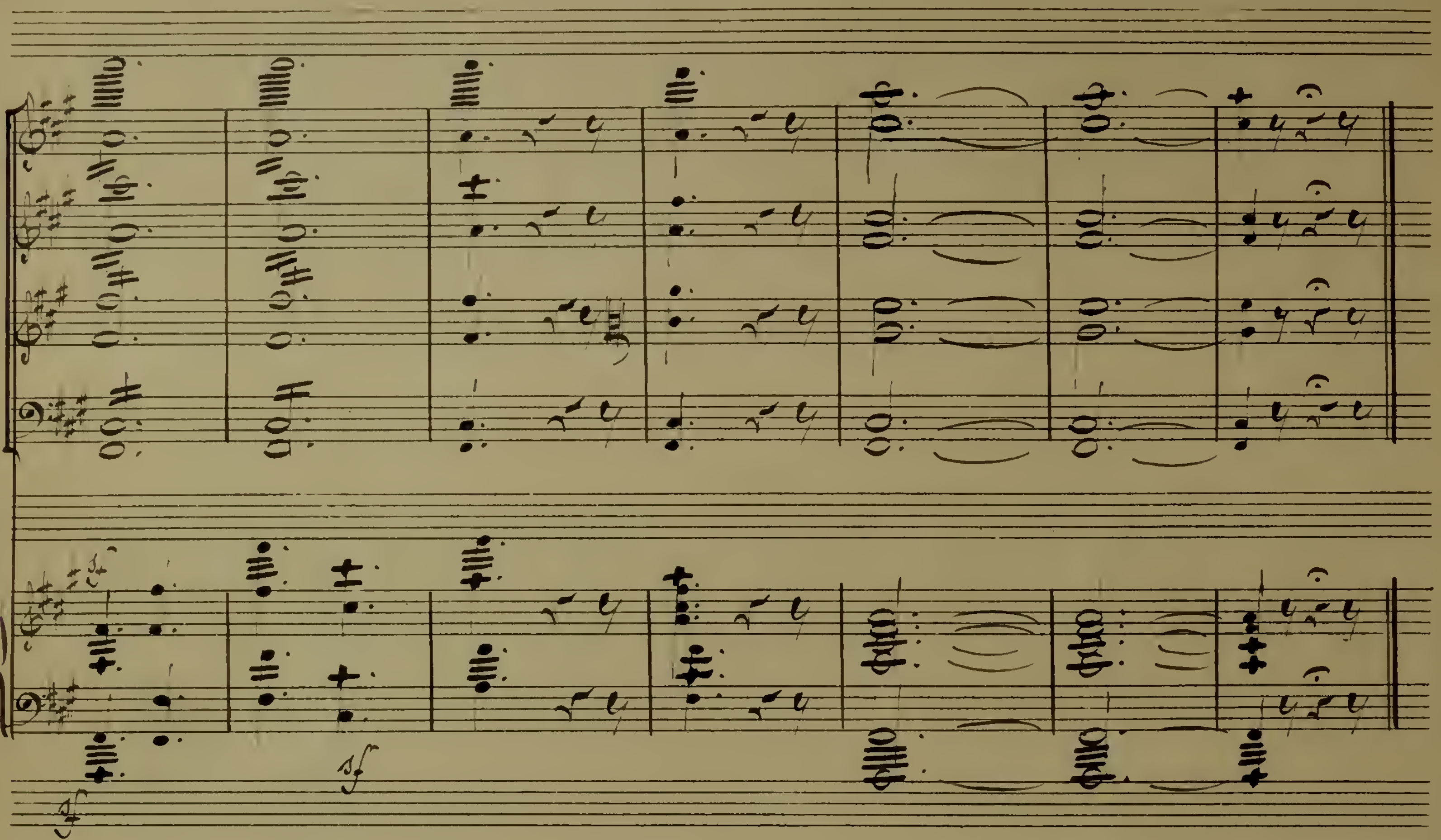
Coda


poco a poco cres - - - - cen - - - - - - do
p
Solo
mf
marcato
pizz
arco
poco a poco cres - - - - - cen - - - - - - - - Do
cresc:
mf
sf
f
arco


cresc:
cresc:
cresc:
cresc:
cresc:
Ossia
Ped.
marcato
marcato


cres - - - - - - - cen - - - - - - do - - - - - - -
f - - - - - - - al Fine.




sf
sf

Nº 15.

Nº 15.